EGER JOURNAL OF ENGLISH STUDIES

VOLUME XVII

EGER 1774

ESZTERHÁZY KÁROLY EGYETEM

EGER, 2017

EGER JOURNAL OF ENGLISH STUDIES

VOLUME XVII

EGER, 2017

HU ISSN: 1786-5638 (Print)
HU ISSN: 2060-9159 (Online)

http://anglisztika.ektf.hu/new/index.php?tudomany/ejes/ejes

A kiadásért felelős:
az Eszterházy Károly Egyetem rektora
Megjelent az EKE Líceum Kiadó gondozásában
Kiadóvezető: Nagy Andor
Tördelőszerkesztő: Molnár Gergely

Megjelent: 2017. december Példányszám: 80
Készült: az Eszterházy Károly Egyetem nyomdájában, Egerben

Vezető: Kérészy László

LÍCEUM
KIADÓ

The Conceptual Construal of *Verry* and *Trewe* in *The Canterbury Tales*

AGNIESZKA WAWRZYNIAK

1. Introduction

The present paper explores the semantics of Middle English *trewe* (PDE 'true') and *verry* (PDE 'very'), thus lexemes which semantically differed from their Present Day English apparent equivalents. The aims of the paper are the following:

The present study is cognitively oriented, so the semantics of *trewe* and *verry* will not be separated from their etymological, cultural and semantic contexts. The paper aims to refer to the linguistic picture of the world, or to the linguistic interpretation of reality (Bartmiński and Tokarski 1986). According to Bartmiński and Tokarski (1986), literature and culture interpenetrate, hence culture highly affects the language and the linguistic type of discourse. In my study, I also refer to works by Wierzbicka (1992; 1997; 2006) and her notion of *key words* in an attempt to recreate a world out of words. For Wierzbicka, *key words* constitute special set of words, which echo cultural norms and values, and which are indispensible in the entire system of ideas of a particular society.

Secondly, the paper also aims to show that the concept of truth was the *key concept* for mediaeval society (Wawrzyniak 2016a; 2016b). Mediaeval people perceived this concept differently because their norms, values and beliefs differed when juxtaposed with norms, beliefs and priorities of contemporary Western European culture. In my earlier research (Wawrzyniak 2016a; 2016b; 2017), I have indicated that the concept of *truth* laid the foundation for the conceptualization of abstract concepts, such as wisdom, love, honour, fidelity, as well as joy. *Truth* was the concept that was highly lexicalized and pragmaticalized. In this paper, my intention is to show that the concept of *truth* affected the semantic construal of the two Middle English lexemes, namely *trewe* and *verry*, both of which differed when compared with their PDE "equivalents". Most of the senses developed by *trewe* reflected the central values attributed to ME *trouthe*, namely faithfulness, loyalty, honour and fidelity, while verry implemented the concept of *truth* in its emphatic function. Additionally, *verry* had centrally the function of an adjective, hence its distinct morphological function should be also taken into account in the attempt of the semantic reconstruction of the lexeme. The paper also aims to account for the smooth and semantically explainable shift from the function of an adjective to

the position of an adverb. All in all, my detailed analysis of the two lexemes will be conducted through the prism of culture, and the cultural values in which *truth* and faith were predominant. Consequently, the concept of truth influenced not only the metaphorical conceptualization of other abstract concepts, but it shaped the semantics of everyday lexical items.

Furthermore, in the second part of my paper, I will briefly indicate that the concept of the *truth* was the predominant element in discourse creation and organization. The mediaeval speaker constantly searched for the truth and referred to the truth while engaging in the discourse. Therefore, for that society it was quite essential and natural to prompt the expressions that codified *truth* in order to initiate the conversation, invite the listener to the discourse, make an interesting comment, or just to make the dialogue flourish.

The analysis utilizes Caxton's *The Canterbury Tales*: The British Library Copies (edited by Barbara Bordalejo), which is a CD-ROM containing the first full-colour facsimiles of all copies of William Caxton's first and second editions of Geoffrey Chaucer's *The Canterbury Tales*. This is also the first-ever electronic publication of the full text of all copies of the Caxton editions. The study is based on all contexts in which *trewe* and *verry* were recorded. In order to achieve maximum accuracy, the data is also supported by the online *Middle English Dictionary* (MED), and by the *Oxford English Dictionary.*

2. The semantic analysis of ME *trewe*

Following *Oxford English Dictionary* (OED, s.v. *true*), Middle English *trewe* goes back to Old English *trȳwe* (West Saxon), *trēowe* (Mercian), which stood for 'faithful, trustworthy, honest, steady in adhering to promises, friends etc. The lexeme originated from Proto-Germanic **treuwaz* - 'having or characterized by good faith'. Its cognates were Old High German *gatriuwu*, Old Norse *tryggr*, Goth *triggws*, Old Dutch *getrou* whose meaning was rendered as 'steadfast, loyal'.

2.1. Senses of ME *trewe*

The analysis records 63 instances that pertained to *trewe*.

senses	**tokens**
faithful, loving, devoted, focused on fidelity in love or friendship	26
marital devotion, marital fidelity; consistent with faith and sacraments	9
honest	8
devoted to work, conscientious, honest in work	7
reliable to one's word, frank, honest in speech	4
devoted to God, consistent with faith, constant in belief	3
true (about art)	2
used descriptively about God	1
reflecting the reality	1
hidden (true)	1
legitimate	1

2.1.1. Central senses of ME *trewe*

Out of 63 instances, 26 could be rendered as: faithful, loving, devoted, focused on fidelity and service in love, as in the following examples:

my *trew* careful hert (*The Knight's Tale* 707) 'my faithful, devoted heart'

trew loue (*The Miller's Tale* 506) 'faithful, devoted love'

be *trew* to X (*The Franklin's Tale* 716) 'be faithful/devoted to X'

yeue *trewe* herte (*The Knight's Tale* 1560) 'give faithful, devoted heart'

body *trewe* (*The Franklin's Tale* 320) 'faithful, devoted to one's body; chaste'

thy *trewe* seruant (*The Merchant's Tale* 54) 'your faithful, devoted servant'

trewe frende (*The Wife of Bath's Tale* 1216) 'faithful, devoted friend'

In other words, the sense 'devoted, faithful' is the most central in the semantics of ME *trewe*, which can be explained after the analysis of the etymology and the prevalent senses of ME *trouthe* 'truth'. Following *Oxford English Dictionary* (s.v. *truth*), Middle English *trouthe* goes back to Old English *triewþ* (West Saxon), *trēowþ* (Mercian), which denoted 'faith, faithfulness, loyalty, honour'. As I have already mentioned in my earlier studies (Wawrzyniak 2017: 51), Middle English *trouthe* was a significant element in the mediaeval concept of LOVE. The link between LOVE and TRUTH can be supported by such collocations as *breke trouthe*

'to be unfaithful, to *break word*', *hold trouthe* 'to be faithful', *keep and saue trouthe* 'keep and save one's given promise', *falle of trouthe* 'to break one's word, to commit adultery', whereas *vntrouthe* stood for 'adultery'. The concept of TROUTHE was thus the part and parcel of everyday collocations that pertained to LOVE or its lack. Hence, *trewe* in the sense of 'devoted, faithful' is the direct continuation of the prototypical sense that emerged in the noun - *trouthe*. Here, the attributes of faithfulness, love, devotion, fidelity and service in love merge. *Trewe*, however, could also refer to marital devotion. In this sense, the link with faith and sacraments is highlighted, as in the examples:

my owen *trew* wif (*The Wife of Bath's Prologue* 793) 'my own devoted wife'
thy *trewe* weddid wyf (*The Miller's Tale* 423) 'your devoted wedded wife'
trewe humble wyf (*The Wife of Bath's Prologue* 1194) 'devoted, humble wife'

The analysis shows that *trewe* could apply both to love and to marriage. When linked with love/lovers, *trewe* projected the connotations of commitment, service and pain. If, however, referred to spouses, *trewe* was synonymous of 'devoted and faithful to holy sacraments'.

The analysis of *The Canterbury Tales* records also another extension of the sense 'devoted' in *trewe*, namely devoted to his/her work; conscientious; somebody who faithfully carries out duties (7 cases), as in *trewe* smith (*The Miller's Tale* 593) 'devoted blacksmith', *trewe* swinker (*The General Prologue* 533) 'devoted worker', *trewe* juge (*The Knight's Tale* 1799) 'devoted judge', or *trewe* seruant (*The Merchant's Tale* 54) 'good and devoted servant'. In these senses, *trewe* implies that a person faithfully carries out his/her duties and is honest in his/her work. The meaning emerged via the process of extension. In other words, the sense 'faithful, loving, devoted, focused on fidelity and service in love' acts as a basis for the sense 'somebody who faithfully carries out his/her duties and is devoted to his/her work'.

Trewe could also refer to a person that is 'honest', and thus may stand for the feature of a character and a general attribute of a person. In other words, a person referred to as *trewe* follows norms, values and commonly cherished cannons of behaviour. It is the person that is honourable and does not break one's word. He or she is thus faithful to one's principles or priorities. Such associations could be observed in expressions, such as *trew* man (*The Knight's Tale* 468) 'honest man', a *trew* wight (*The Squire's Tale* 529) 'honest man, person', or *trew of condicion* (*The Canon's Yeoman's Tale* 320) 'honest'. The feature of honesty, also conspicuous in the previous senses, is more highlighted and generalized in this sense and is not narrowed only to a person or work. *Trewe* is just the abstract value in itself.

2.1.2. Rare senses of ME *trewe*

The analysis of *The Canterbury Tales* records also other rare senses related to *trewe*, namely:

(1) devoted to God, consistent with faith
(2) reliable to one's word, frank, honest in speech
(3) used descriptively about God
(4) true (with reference to art)
(5) reflecting the reality
(6) hidden, true (with reference to intention)
(7) legitimate

The first two senses, namely 'devoted to God, reliable to one's word, frank' should be considered as extensions of more central senses, namely devotion and honesty.

The central attribute of *trewe*, namely 'devotion' is extended and applied in the religious context, where the lexeme meant 'devoted to God, constant in belief', as in the examples: *trewe* seruant (*The Knight's Tale* 1377) 'devoted to (Virgin Mary) servant', be *trew* to God (*The Parson's Tale* 863) 'be devoted to God', *trewe* confession (*The Parson's Tale 908*) 'confession that is consistent with faith and reflects devotion to God', holy and *trew* (*The Parson's Tale* 71) 'holy and devoted'. In other words, the sense of devotion constitutes the super-ordinate sense for the various realizations of devotion, namely 'devoted to love', 'devoted to a spouse', 'devoted to work', or 'devoted to God', which on the horizontal axis occupy the same level.

The other sense, 'reliable to one's word, frank' can be conceived as a narrowing, or a specialization of the sense 'honesty'. Out of the sense 'honesty', perceived as an upstanding and a general value and pertaining to a general, holistic evaluation of the person, the new and narrower aspect emerges, which can be rendered as 'honesty in speech', or 'honesty in saying the right/the proper thing'. Such a sense could be exemplified by the collocations: *trew* and deboneir (*The Maniciple's Tale* 88) 'frank and courteous', be to me trewe (*The Merchant's Tale 925*), 'be honest to me', be *trewe* (*The Squire's Tale* 580; *The Franklin's Tale* 234) 'be honest'. Hence, the sense of 'honesty' acted as a foundation, or a reference point for the development of the sense 'honest in speech'. Yet, the sense of 'honesty', when juxtaposed with 'devotion', should not be perceived as a super-ordinate category, but rather as an indispensible aspect of a larger category of devotion, which separated and developed into an independent sense. This sense, in turn, served as a basis for an extension to just one sense, which is 'honest in speech'.

The other range of marginal, infrequent senses constitutes a separate block of meanings, which are not affected by the category of 'devotion', nor by the sense of 'honesty'. They are linked by the aspect of reality/factuality and include the following senses: 'true (about God; used descriptively about God'), 'true with reference to art', 'reflecting the reality', 'hidden, true (about intentions)', and 'legitimate' as in the following contexts:

'used descriptively about God'
God is *trew* (*The Miller's Tale* 71) 'God is true'

'true with reference to art'
trew story (*The Nun's Priest's Prologue* 391) 'true story'
book *trew* and correct (*The Tale of Melibee* 125) 'a true and correct book'

'reflecting the reality'
fals or *trew* (*The Maniciple's Tale* 256) 'false or true'

'hidden, true (about intentions)'
trewe entente (*The Clark's Tale* 148) 'true intention'

'legitimate'
trewe daughter (*The Squire's Tale* 457) 'real, legitimate daughter'

The analysis has shown that *trewe*, in its central senses, was associated with love, devotion, fidelity, pledge of loyalty and honour. As it has already been mentioned, the concept of *trouthe* was initially linked with such values as fidelity, devotion, honour among others. In other words, *trouthe*, perceived in terms of the absolute, functioned as *a key word* for the mediaeval society as it evoked the values of that society. In this regard, *trewe* echoed values linked with *trouthe*, such as fidelity, devotion, honour among others. Thus, semantically, *trewe* was in proximity to its prototype *trouthe*. The central attributes of Middle English *trouthe* were likewise expressed by its adjectival form *trewe*. Consequently, the prototypical sense of *trewe* was not 'real', or 'based on facts', but rather 'devoted' and 'faithful'. In the same vein, the aspect of factuality, or an overlapping with the reality is absent in the construal of Middle English *trouthe*. Yet, the semantics of *trewe* is not an isomorphic continuation of *trouthe*. The application of *trewe* is broader in the human sphere as *trewe* developed a rage of polysemous adjectives linked with humans, such as 'devoted to work', 'devoted to a person, as well as 'honest'. Moreover, *trewe* does not have a dimension of an absolute. The analysis has shown that *trewe* applying to God is hapax legomenon. In the religious context, *trewe* was frequently rendered as 'devoted, faithful'. In the context 'God is *trewe', trewe* does not express the sense of devotion, but rather of existence, or factuality, which is a separate pole of senses linked with *trewe*.

3. The semantic analysis of ME *verry*

Following *Oxford English Dictionary* (OED, s.v. very), Middle English *verry* goes back to Anglo-French *verrai*, OF *verai* 'true, truthful, sincere, right, legal, and from Lat. *verax* 'truthful'. Its cognates (Old High German war, Dutch *waar*, German *wahr*) denoted 'true'. Moreover, *verry* is also related to Old Church Slavonic *vera* 'faith', and Russian *viera* 'faith, belief'.

3.1. Senses of ME *verry*

The analysis records 53 instances that pertained to *verry*.

senses applied	**tokens**
with regard to the divine reality; used emphatically	13
in prepositional phrases to evoke the sense 's heer'	14
with regard to human experiences, events, conditions that were intensely experienced	7
with regard to the mental sphere, evaluation and judgement	5
as a modifier of an adjective 'in a high degree or measure; to a great extent'	8
positively to humans to emphasize their good nature	2
ironically to humans to emphasize their negative nature	3
to refer to the sense 'legitimate'	1

3.1.1. Central senses of ME *verry*

From the etymological perspective, *verry* is related to the concept of truth and faith. In Chaucer's *Tales*, the lexeme is used mostly as an intensifier, or an emphasizer. In other words, *verry* emphasizes the 'true' nature of an item it modifies. The analysis shows that senses defined as central are the ones that are applied: with regard to the divine reality; in prepositional phrases; with regard to human experiences, events, conditions that were intensely experienced; with regard to the mental sphere, evaluation and judgement, and as a modifier of adjectives 'in a high degree or measure; to a great extent'. The subsections below contain examples of central senses in the analyzed lexeme *verry*.

3.1.1.1. The religious sphere

The analysis shows that *verry* was applied most frequently with the view to emphasizing the absolute in the religious sphere. Hence, it was used in descriptions of God, Christ, other religious beings, as well as in the religious events, which can be exemplified by the expressions:

verry trouthe (*The Nun's Tale 259; The Parson's Tale* 519) 'the very truth, the real truth, the only truth'

a *verry* aungel (*The Nun's Tale* 165; *The Wife of Bath's Prologue* 574) 'the very angel, the particular angel'

verry blod (*The Miller's Tale* 322) 'the very blood (of Jesus Christ); the particular blood'

verry confessyon (*The Parson's Tale* 924; *The Parson's Tale* 243; *The Parson's Tale* 907) 'the very confession, the right confession'

the *verry* god (*The Merchant's Tale* 1047) 'the very God; the only God'

verry feith (*The Parson's Tale* 971) 'the very faith, the right faith'

Yet, within the religious sphere, *verry* could also intensify entities conceived as adverse, evil, which shows that *verry* in itself was neither positive nor negative. In other words, *verry* could evoke both positive and negative readings, depending on the entity it emphasized, as in the examples:

verry deuyll (*The Pardoner's Tale* 152) 'the very devil, the particular devil'

verry pestilence (*The Nun's Prologue* 590) 'the very disease, the particular disease'

the *verry* serpent venemous (*The Monk's Tale* 107) 'the very serpent venomous'

verry purgatory (*The Wife of Bath's Prologue* 541) 'the very purgatory, the particular purgatory'.

3.1.1.2. The application of *verry* in prepositional phrases

ME *verry* was also applied in prepositional phrases. Following online *Middle English Dictionary* (MED), in prepositional phrases preceded by *for*, *of* and *by*, *verry* evoked the PDE sense 'sheer'. In such expressions, it qualified abstract nouns, especially those denoting emotions or conditions, as in the examples:

for *verry* loue (*The Merchant's Tale* 939; *The Franklin's Tale* 767) 'for the sheer love'

of *verry* peyne (*The Merchant's Tale* 531) 'of sheer pain'

for *verry* jealousye (*The Wife of Bath's Prologue* 488) 'for sheer jealousy'

for *verry* woo out of his wit (*The Franklin's Tale* 152) 'for the sheer madness out of his wit'

for *verry* feer (*The Franklin's Tale* 152) 'for the sheer fear'

by *verry* force (*The Wife of Bath's Tale* 862) 'by the sheer force'

3.1.1.3. The application of *verry* with regard to human events, experiences, conditions

Similarly, *verry* emphasized the utmost with reference to human events, experiences and conditions. Additionally, it never applied to neutral experiences, or events but to the intensely felt ones, as in:

the *verry* sorrow (*The Parson's Tale* 55) 'the very sorrow'

the *verry* lewdnesse (*The Tale of Thopas* 3) 'the very ignorance'

verry vengeance (*The Summoner's Tale* 296) 'the very vengeance'

verry turmentry (*The Wife of Bath's Tale* 251) 'the very pain'

verry pouerte (*The Wife of Bath's Tale* 1164) 'the very poverty'

that *verry* nede (*The Merchant's Tale* 5) 'that very need'

3.1.1.4. The application of *verry* to mental evaluation, judgement, logic

Verry is also recorded in collocations with abstract nouns that apply to mental evaluation, judgement and logic. In these expressions, *verry* emphasizes the noun it modifies as the only one and the most favourable one. Functioning as an emphasizer, *verry* excludes other alternatives, which can be exemplified by the expressions:

verry ground of x's prosperite (*The Merchant's Tale* 378) 'the very ground of someone's prosperity'

the *verry* proof (*The Nun's Prologue* 163)

verry definicion (*The Wife of Bath's Prologue* 163)

verry knowleche of hym self (*The Parson's Tale* 403)

3.1.1.5. The application of *verry* as a modifier of an adjective

Verry could be also applied as the modifier of an adjective. Following OED (s.v. *very*), *verry* in Chaucer's period could most frequently modify nouns (as listed in previous sections), and also less numerously adjectives. The analysis records no findings of *verry* modifying other adverbs. *Verry* as a modifier of adjectives could be rendered as 'in a high measure', 'to a great extent', which could be exemplified by expressions:

verry benigne feithful mayde (*The Clark's Tale* 343) 'to a great extent faithful maid'

verry trewe (*The Caxton's Introduction* 5) 'to a great extent devoted'

verry gentyl parfyght knyght (*The General Prologue* 72) 'to a great extent gentle perfect knight'

verry penitent (*The Parson's Tale* 53) 'to a great extent repentant sinner'

The analysis of the central senses of ME *verry* shows that in general the lexeme was used as an intensifier, or an emphasizer.

To begin with, it intensified the semantics of the lexeme it was juxtaposed with in a particular context. *Verry* was neither positive nor negative, as it only intensified the modified lexeme. Hence, its positive or negative mode was strictly in line with the lexeme that followed *verry*. With regard to central senses, *verry* was not used with regard to people. Rather, it was applied to a wide range of abstract nouns. It referred to the intensely felt emotion, an event, or to highlight the uniqueness of one's judgement. Moreover, *verry* was largely applied with a view to emphasizing the absolute. Additionally, *verry* could also intensify another adjective, but not an adverb.

Furthermore, because of its emphatic or intensifying function, *verry*, unlike *trewe*, did not co-occur with the conjunction 'and' followed by another adjective. Nor was it followed by the preposition *of. Verry* was not semantically independent, and thus had to be immediately followed by an adjective. In other words, *verry* constituted a unit only with a noun, or with an adjective. In contrast to *verry*, *trewe* was extensively used in the following structures:

(1) *trew* followed by the conjunctions *and*/*or* and another adjective (*trewe and wise, trewe and deboneir, trew and correct, fals or trewe*),

(2) *trew* followed by the preposition *of* (*trewe of body, trewe of condicioun*). Such structures were not recorded for *verry,* which could only precede a noun or an adjective.

Finally, the rendition of *verry* as an intensifier explains the smooth extension in the functions in the lexeme *verry* (from the modifier of nouns to the modifier of adjectives). In other words, the main semantic function of *verry* was 'to emphasize, to intensify, or to exclude other alternatives'. By evoking this type of meaning, it was possible for *verry* to gradually be juxtaposed not only with nouns, but also with adjectives, and thus to emphasize and intensify them.

3.1.2. Marginal senses of ME *verry*

The analysis shows that senses defined as marginal are the ones that applied positively to humans to emphasize their good nature, ironically to humans to emphasize their negative nature, and to refer to the sense 'legitimate'. Hence, marginal senses of *verry* did not refer to abstract concepts, but to people. Nevertheless, such senses were highly infrequent;

***verry* emphasizing the good nature in humans:**

verry frendis (*The Merchant's Tale 58; The Wife of Bath's Tale* 1177) 'the very friends'

***verry* used ironically to emphasize the negative nature in humans:**

verry knaue (*The Wife of Bath's Prologue* 253) 'the very boy'

verry fole (*The Knight's Tale* 748) 'the very fool'

a *verry* sleeper (*The Nun's Priest's Tale* 71) 'the very sleeper'

***verry* applying to the sense 'legitimate'**

verry marriage stablisshid by god (*The Parson's Tale* 847) 'the very marriage established by God'.

The juxtaposition of *trewe* and *verry* shows that the former one (*trewe*) was mostly applied to people, and gave rise to a positive sense as the central sense of *trewe* was 'devoted'. The semantics of *trewe* ran in parallel with the semantics of *trouthe*. Contrary to *trewe*, *verry* was marginally applied to people. Moreover, it was applied more frequently ironically rather than positively. *Verry*, related to the concept of the truth, had an emphatic function in the discourse. Hence, its function was not to refer to norms and values, but rather to intensify and emphasize. Mediaeval speakers whenever, they felt the need to overstate in the discourse or to make an emphasis, reached for the lexemes that belonged to the category of the *truth*.

4. *Verry* in discourse formation

The concept of the *truth*, as depicted in *The Canterbury Tales*, was the predominant element in discourse creation and organization. The mediaeval speaker constantly searched for the *truth* and referred to the *truth* while engaging in the discourse. Therefore, for that society it was quite essential and natural to prompt the expressions that codified *truth* in order to initiate the conversation, invite the listener to the discourse, or to make a remark that what has been said is unique and should not be denied or rejected. Hence, mediaeval speakers used to prompt *verry* or the morphologically related form *verily* in the discourse, which could be exemplified by the expressions:

That was *verry* trewe (*The Caxton's Introduction* 1) ' That was really true'

This is to say *verry* (*The Parson's Tale* 245) 'This is to say truly'

And it is *verry* soth that I you telle (*The Reeve's Tale* 4) 'And this is the real truth that I am telling you'

This is a *verray* soth withouten glose (*The Squire's Tale* 158) 'This is a complete truth without a gloss'

Hym thynkes *verily* (*The Miller's Tale* 429) 'It truly seems to him'

He knew *verily* (*The Miller's Tale* 956) 'He truly knew'

I *verily* suppose (*The Merchant's Tale* 787) 'I truly suppose'

For I wot wel and I knowe *verily* (*The Tale of Melibee* 790) 'For I know well and truly'

Wierzbicka (2006: 243) refers to the type of discourse that characterizes the mediaeval period. She claims that this is a pre-Enlightenment type of discourse:

> In the semantic universe reflected in this type of discourse, truth and faith reign supreme, and there is little concern indeed with the limitations of human knowledge or the need for modulating one's assent in accordance with the strength of the available evidence. It is definitely a pre-Enlightenment type of discourse.

Mediaeval society valued *truth* and made a frequent reference to it. Such expressions imply strong confidence on the part of the speaker related to rightness of his/her judgement and the aptness of evaluation. Wierzbicka also emphasizes how frequently the mediaeval speaker "vouches emphatically for the truth of what he/she is saying" using phrases that codify *truth*. Thus, in the mediaeval period, *truth* is a frequent and a dominant concept that affects concept formation and everyday

communication. In modern English, however, the frequency of using 'truth' in discourse highly diminishes. Wierzbicka also points to the modern use of epistemic expressions that imply lack of confidence, such as 'I expect', or 'I gather', which were not found prior to modern English. Likewise, she mentions the prevalence of epistemic adverbs in the discourse organization, such as 'presumably', 'apparently', 'allegedly', or 'evidently' (Wierzbicka 2006: 243), which imply hedging and which are typical of modern English discourse shaping. Consequently, a sharp distinction could be drawn between the mediaeval type of discourse and the modern one, which reflects distinct values and worldviews. In this way, Wierzbicka makes a distinction between "the Age of Faith" and "the Age of Reason".

Conclusions

To conclude, the analysis aimed to explore the semantics of ME *trewe* and *verry* in order to reconstruct the norms and values of mediaeval society and to indicate that the concept of TRUTH was the *key word* for mediaeval society that affected the construal of *trewe* and *verry*.

The study showed that most of the senses developed by *trewe* reflected the central values attributed to Middle English TROUTHE, such as honour, faith, fidelity or loyalty. Yet, it was emphasized that *trewe* was not an isomorphic continuation of TROUTHE. The application of *trewe* was broader in the human sphere. Additionally, *trewe* did not have a dimension of an absolute.

Moreover, the semantic construal of *trewe* could be structured along two semantic poles, namely devotion and reality/factuality. The central senses of *trewe* centralize the blended concepts of devotion and honesty. The sense of devotion constitutes the super-ordinate sense for various realizations of devotion (e.g., devoted to love, work, God). Honesty, in turn, should not be perceived as a super-ordinate category, but as an indispensible aspect of a larger category of devotion, which by being independent, serves as a basis for an extension of one sense, namely 'honest in speech, frank'. The marginal senses of *trewe* are linked by the aspect of reality/factuality.

By contrast, *verry* implements the concept of the *truth* in its emphatic function as the lexeme emphasizes the 'true' nature of an item it modifies. Moreover, *verry* is neither positive, nor negative. It is in a way semantically blurred, or evaluatively neutral, unlike *trewe* which is easier to define and describe. Additionally, *verry* rarely modifies people. Rather, the lexeme emphasizes the absolute, or is applied to abstract nouns (emotions, events, judgement). Furthermore, *verry* is not semantically independent, but is contingent on the noun or the adjective it modifies. The

semantic character of *verry* affects also its syntactic patterns. The analysis recorded different syntactic patterns for *trewe* and *verry.*

Finally, *verry/verily* had also emphatic function in the discourse. The concept of *truth* was the predominant element in the mediaeval discourse creation and organization.

References

Bartmiński, Jerzy and Ryszard Tokarski. 1986. Językowy obraz świata a spójność tekstu [Linguistic picture of the world and textual coherence], 65–81, ed. by Teresa Dobrzyńska *Teoria Tekstów, Zbiór studiów* [Theory of texts. Collection of studies], Wrocław: Zakład Narodowy im. Ossolińskich.

Bordalejo, Barbara (ed.). 2003. *Caxton's Canterbury Tales Project: The British Library Copies.* University of Birmingham.

MED [Online] Available from: http://quod.lib.umich.edu/m/med/. [Accessed: December 2017]

Oxford English Dictionary. 1989. 2nd edition. Oxford: Clarendon.

Wawrzyniak, Agnieszka. 2016a. The conceptual construal of ME TROUTHE in *The Canterbury Tales.* The juxtaposition of Chaucer's and contemporary English worldviews. In *Multilingualism, multiculturalism and the self: PASE Studies in linguistics and language learning,* ed. by Danuta Gabryś Barker, Dagmara Gałajda, Adam Wojtaszek, and Paweł Zakrajewski, 49–61. Heidelberg: Springer.

Wawrzyniak, Agnieszka. 2016b. *The cognitive construal of Geoffrey Chaucer's world. The metaphors and metonymies of LOVE, MIND and LIGHT in The Canterbury Tales.* Poznań-Kalisz: Wydział Pedagogiczno-Artystyczny.

Wawrzyniak, Agnieszka. 2017. "The juxtaposition of Chaucer's *Trouthe* and trew(e) with PDE *Truth* and *true*. A change or continuity?". *In Continuity and change. And what next?* ed. by Elżbieta Krawczyk-Neifar, 170–178. Katowice: Wyższa Szkoła Zarządzania Ochroną Pracy.

Wierzbicka, Anna. 1992. *Semantics, Culture and Cognition: Universal Human Concepts in Culture-Specific Configurations.* Oxford: Oxford University Press.

Wierzbicka, Anna. 1997. *Understanding Culture through their Key Words: English, Russian, Polish, German and Japanese.* Oxford: Oxford University Press.

Wierzbicka, Anna. 2006. *English. Meaning and Culture.* Oxford: Oxford University Press.

The Power of Reason and Imagination in Kant, Emerson and the Romantic Sublime

KAMILA VRÁNKOVÁ

In 1764, Immanuel Kant made an attempt to record his description of mental states in *Observations on the Feeling of the Beautiful and Sublime,* following the Burkean distinction between the beautiful (which "charms" and arouses joy) and the sublime (which "moves" and arouses awe and admiration).[1] He sees the sublime as great and simple, while the beautiful can be small, ornamented and ephemeral. Dealing with human feelings and conduct, the study discusses three kinds of the sublime: the noble, the splendid, and the terrifying. In Kant's concept of the noble, the sublime "emerges as an important moral component of the person,"[2] being linked, in fact, to the idea of categorical imperative. "True virtue" is "sublime" as it is based on general, universal principles: "Only when one subordinates his one inclination to one so expended can our charitable impulses be used proportionately and bring about the noble bearing that is the beauty of virtue."[3]

As John T. Goldthwait points out, in asserting the correspondence between beauty and virtue, and in connecting the sublime with the dignity of human nature, Kant "joins together aesthetics and ethics" (29). In contrast to Shaftsbury, who, in assigning sublimity (and the highest virtue) to the deity (the Creator), describes sublimity as "unattainable for man," Kant suggests that it is "man himself" who "exhibits the sublime" (Goldthwait 25). In this respect, the "dignity of human nature unifies all mankind," representing the "unity beneath the great diversity," and becomes the ground of the idea that "man himself is sublime" (Goldthwait 25).

In Kant's *Critique of Judgment* (1790), the concern with the moral and aesthetic aspects of the sublime is grounded less on the principles of conduct than on the nature of reason. Moreover, attention is given to the feelings of fear and pain as important components of the sublime experience. In contrast to Burke's emphasis on powerlessness, the Kantian fear is "outweighed by pleasure that the soul takes in the discovery of the extent of its own powers" (Goldthwait 34). As

[1] Kant, Immanuel, *Observations on the Feeling of the Beautiful and Sublime*, transl. by John T. Goldthwait, Berkeley, Los Angeles, London: University of California Press, 2003, 47.

[2] Goldthwait, John T., "Translator's Introduction," *Observations on the Feeling of the Beautiful and Sublime*, 18.

[3] Kant, Immanuel, *Observations on the Feeling of the Beautiful and Sublime*, 60.

John T. Goldthwait observes, Kant develops his concept of the terrifying sublime to associate it with the sublime itself. Unlike the Burkean sublime, dependent on senses (it may be observed and felt), the Kantian sublime arises from mental activity: it is "not to be looked for in the things of nature, but only in our own ideas."[4] In connecting the feeling of sublimity with the human ability to represent the sublime in objects, Kant, in fact, supports the ethical dimension of the aesthetic experience of the sublime.

Like Burke's treatise, Kant's analysis of the sublime focuses on the limits of the human experience. Burke, however, refers to the limited (or trapped[5]) physicality of man. Kant reformulates this idea to suggest that sublimity raises us beyond these limits towards spiritual greatness. At the same time, it is the concern with the limits that leads Kant to confirm the difference between the sublime and the beautiful. While the beautiful "consists in limitation" and is derived from the form of an object, the sublime involves and provokes a "representation of *limitlessness.*"[6] In this respect, it defies our "power of judgment," as well as our "faculty of presentation" (Kant §23, 76). As a result, it enlarges our "conceptualizing capacity," which can range "beyond the limitations of our sensible finite nature."[7]

In particular, Kant distinguishes between two forms of the sublime: the mathematical, connected with the faculty of cognition and the experience of vastness, and the dynamical (an "attunement of the imagination"), linked to the faculty of desire and the experience of power (Kant §24, 78). In discussing the mathematical sublime, Kant defines the sublime as something which is "*absolutely*" (i.e. "*beyond all comparison*") great,[8] which arouses a notion of infinity, and which can be experienced due to the "faculty of mind transcending every standard of the senses" (Kant §25, 81). The analysis of the dynamical sublime draws on man's confrontation with higher forces (religious awe, the power of nature, various forms of external violence and threats of destruction), and on the insignificance of his relation to them. As Paul Crowther points out, the "knowledge of our sensible limitations" (and the psychological state of displeasure or privation), which enables us to recognize the object as overwhelming, is "ingrained in us from childhood" (150).

In Kant's interpretation, however, it is the recognition of helplessness that becomes a presupposition of greatness: the emphasis is put on the unhumiliated

[4] Kant, Immanuel, *Critique of Judgment*, §25, transl. J.C. Meredith, Oxford: Oxford University Press, 2008, 78.

[5] Slocombe, Will, *Nihilism and the Sublime Postmodern*, London & New York: Routledge, 2006, 41.

[6] Kant, Immanuel, *Critique of Judgment*, §23, 75. Italics in the original text.

[7] Crowther, Paul, *The Kantian Sublime. From Morality to Art*, Oxford: Clarendon Press, 1991, 147.

[8] Kant, Immanuel, *Critique of Judgment*, §25, 78. Italics in the original text.

humanity during the encounter with higher forces, on the possibility of a spiritual transcendence at the moments of powerlessness, on the concept of adversity as a test of virtue. As mentioned above, the inclusion of the moral meaning in the experience of the sublime is closely connected with Kant's concept of imagination. While Burke suggests that terror experienced from a position of safety is mingled with delight brought about by the feeling of relief, Kant, referring to the same position of safety, implies our ability to "imagine ourselves as morally resistant even in the face of destruction" (Crowther 148). Moreover, he continues to connect this resistance with a real menace and to describe the state of mind that is "above the threats of danger" (Kant §28, 93), above the reality of human finitude and physical limitation.

As it is implied in the *Critique of Judgment*, it is the faculty of imagination that produces the unimaginable, which is, for Kant, just another term for the sublime. In other words, it is the recognition of the limits that may inspire the idea of the unlimited. In attaining its maximum and sinking back into itself, imagination, paradoxically, "gains in losing."[9] Paul Crowther speaks about the intensity of this experience and points out that "we feel […] to be both imprisoned and liberated by the very same force" (150). In this respect, Kant modifies Burke's view of pleasure and pain as different and separated kinds of experience. In Kantian play of imagination and reason, there is a mutual dependence of the two emotions: the feeling of momentary checking of the vital powers initiates a "consequent stronger outflow of them"[10] and results in what J.-F. Lyotard describes as an "increase of being."[11]

For an artist, imagination, as a "productive faculty of cognition," is a powerful agent in the process of creation: it can re-model experience in producing the image which can surpass nature (Kant §49, 143). The art of a poet (i.e. his talent of imagination) allows him to give the "sensible form to the invisible" (the ideas of love and death, heaven and hell), to transgress "the limits of experience" in presenting things that "lie beyond the confines" of this experience with the "completeness of which nature affords no parallel" (143). In this respect, the poet, through metaphors, creates a bridge between the visible and the invisible, the finite

[9] Antal, Éva, *Beyond Rhetoric. Rhetorical Figures of Reading*, Eger: Líceum Kiadó, 2009, 36. Éva Antal uses these words to comment on the following passage from Derrida's analysis of Kant in "Parergon," *The Truth in Painting*: "The imagination […] by this violent renunciation […] gains in extension (*Erweiterung*) and in power (*Macht*)."

[10] Kant, Immanuel, *Critique of Judgment*, §23, transl. J.H. Bernard, London: Macmillan, 1914, 102. This time I prefer quoting from Bernard's translation here.

[11] Lyotard, J.-F., *The Postmodern Condition*, transl. Geoffrey Bennington and Brian Massumi, Minneapolis: University of Minnesota Press, 1984, 75.

and the infinite, the beautiful and the sublime. Sublimity, in the words of Kant, "does not reside in any of the things of nature, but only in our own mind." Due to this fact, we can realize "our superiority over nature within," as well as "over nature without us" (Kant §28, 94). By moral will, man can be freed from passions and desires, he can elevate himself above his natural impulses (e.g. the feeling of fear). As Kant puts it, it is through the sublime that nature within man (and around man) can be defeated by the supremacy of reason. And it is the transcendence of nature through moral law that is the "sole legitimate end of human life."[12]

For John Zammito, the sublime is the aesthetic experience which par excellence symbolizes the "moral dimension of human existence."[13] In Crowther's words, it promotes our existence as moral beings. Paul Crowther further discusses "the potential to comprehend things which far exceed sensible capacities" as a faculty common to all men, involving "a spark of the divine" and inviting "our sense of respect" for every individual person, which is, for him, a crucial aspect of morality. In this respect he finds Kant's main contribution to the development of the theory of the sublime in his ability to see that "the aesthetic experience – and the sublime in particular – has the capacity to humanize" (Crowther 174).

The description of human nature in terms of tension between the natural and the divine as two powerful and opposite forces that can be brought into certain harmony by the faculty of imagination can be found in Chris L. Firestone's analysis of Kant and his concept of the "original image" as an ideal that cannot be reached within the range of possible experience.[14] The concept of this transcendental ideal is linked to the idea of the divine being, a personification of the moral law, a guide and a challenge, which, however, can be only approximated in the effort to overcome the natural limits of human condition. In Paul Crowther's study, this effort is connected with the artists' ability to transform the world through the creation of the original image (158).

[12] Slocombe, Will, *Nihilism and the Sublime Postmodern*, London & New York: Routledge, 2006, 41.

[13] Zammito, John, *The Genesis of Kant's Critique of Judgment*, Chicago: University of Chicago Press, 1992, 279.

[14] Firestone, Chris L., *Kant and Theology at the Boundaries of Reason*, Farnham, Barlington: Ashgate Publishing Limited, 2009, 30-31.

The Kantian idea of the sublime as a bridge joining man (with his desire for transcendence) and nature is developed and modified in the Romantic concept of sublimity. Philip Shaw points out the role of the German Idealist tradition, in particular, of Friedrich Schiller and F.W.J. von Schelling, in the endeavour to overcome the split between ideas and nature, and between the extremes of rationalism and empiricism. For Schelling, the medium through which mind is reunited with nature, and the sensible with the transcendental, can be discovered in art: A great work of art raises "the invisible curtain that separates the real from the ideal world," and to the artist, nature is "merely the imperfect reflection of a world that exists not outside but within him."[15] In this respect, poetry, by its synthesizing power of imagination, can harmonise "the disparate realms of idea and reality, mind and world" (Shaw 92). Responding to Kant's emphasis on the unimaginable, the Romantic poetry "seeks to bring the supersensible back to the realm of sensuous presentation," allowing us, in this way, to "comprehend the sublime" (Shaw 92).

In British Romanticism, the influence of Schelling's revision of Kant is echoed, for example, in the works of William Blake, S.T. Coleridge, William Wordsworth, P.B. Shelley and John Keats, requesting the primacy of imagination. Coleridge, in particular, mentions his being indebted to Kant in *Biographia Literaria* (1817). Considering the role of imagination, however, he tries to overcome the Kantian dualism by suggesting that the unity of mind and world can be not only intuited but also conceived. In Coleridge's view, imagination is a "repetition in the finite mind of the eternal act of creation," (Shaw 93) and is closely related to his theory of the symbol. It is through the symbolic presentation that the distinctions between words and things, subject and object, self and other, man and God may be dissolved. Linked to Coleridge's concept of (Christian) divinity, the symbol is a "literal embodiment" (Shaw 94) of the divine word.

Like Kant, Coleridge distinguishes between the sublime, which is without shape or form, and the beautiful, pointing out, moreover, the specific role of poetry: "Nothing that has a shape can be sublime except by metaphor."[16] In particular, Coleridge refers to the famous example of a circle, which is "a beautiful figure in itself" and which "becomes sublime" when it inspires a contemplation of eternity. In other words, a sensuous object cannot be sublime "in itself," it can evoke the sublime only as a "symbol of some Idea" (Shaw 95). From this point of view, poetry is more sublime than painting as the notion of sublimity arises from the limits of language, i.e. the inability of language to "incarnate meaning in a single

[15] Schelling, F.W.J.,von, as quoted by Philip Shaw, in *The Sublime*, New York: Routledge, 2007, 91-92.
[16] Coleridge, S.T., as quoted by Philip Shaw, in *The Sublime*, 95.

image" (Shaw 98). As Philips Shaw observes, it is only Coleridge's sense of the divine (and the concept of the sublime as a mode of elevation) that distinguishes him from the poststructuralist theories.

According to J.B. Twitchell, whose study *Romantic Horizons* searches for the correspondence between particular Romantic paintings and poems (Blake, Wordsworth and Wright, Coleridge and Turner, Byron and Martin, Keats and Cozens, Shelley and Constable), the Romantic sublime draws on the spatial images and on the line of horizon. He offers an example of a pastoral scene: what can be seen "between the middle ground and the background" can be picturesque, and what can be seen "between the background and the beyond" is the sublime.[17] As "nature up too close" (Twitchell 8) may confine the self, the Romantic attention is fixed at the vastness of the sky and the expanses of the sea, in particular, at the boundary where earth and sky meet, the boundary that points to what lies beyond, inviting and allowing the extension of the self. Thus the distance between the "outer" and the "beyond" reflects a gap between the "inner" and the "outer," man and nature, the subject and the object; the loss of the unity that cannot be resolved but through the mediation of the sublime. As Twitchell points out, the "whole logic" of the (Romantic) sublime is "based on an attempt to join what Locke had rent asunder – to join subject and object, if only for a moment" (40).

Will Slocombe's discussion implies a connection between this separation and the repeated use of abysmal imagery in Romantic poetry to suggest that it is the notion of absence that characterises the threshold experience in the Romantic sublime (Slocombe 47). As Slocombe observes, the feelings of emptiness, solitude and loss are pointed out in Weiskel's linguistic analysis of the sublime: the sublime can be felt at "that moment when the relation between the signifier and signified breaks down and is replaced by an indeterminate relation."[18] For Weiskel, the failure of representation (or, "the disruption of the discourse") may result from an excess of either "the signifier"/"the object" (Kant's mathematical sublime), or "the signified"/"the mind" (the abysmal imagery). The object of fear (e.g. death) may be displaced or projected, for example, into an image of an empty landscape (Weiskel 26-27).

[17] Twitchell, J.B., *Romantic Horizons*, Columbia: University of Missouri Press, 1983, 8.

[18] Weiskel, Thomas, *The Romantic Sublime*, Foreword, ix., Baltimore and London: The Johns Hopkins University Press, 1976.

Accordingly, the critics dealing with the history of the sublime (for instance, Slocombe) develop the idea that the language of sublimity is concerned with what is beyond words, with the inexplicable, the inexpressible and the unspeakable. In this respect, the "absence of a signified itself assumes the status of a signifier" as it makes absence (i.e. indeterminacy) significant.[19] Paul H. Fry connects this uncertainty with the transformation of the divine into otherness, with the widening gap between self-understanding and the understanding of another.[20]

For Weiskel, a characteristic example of the Romantic sublime (i.e. the experience of perceiving all things as an extension of the self, when the excess of the signified is displaced into a spatial or temporal dimension) can be found in William Wordsworth's sublimity of nature;[21] Weiskel also uses such alternative terms as the egotistical,[22] the positive, or the metonymical sublime. As Adam Pathay observes, Weiskel finds the psychoanalytical equivalent of the Romantic sublime in "primary narcissism."[23] In contrast, Kant's sublime is considered by Weiskel as metaphorical, or negative sublime: it results in the individual losing his unique self, either in reason (the mathematical sublime) or in "attempted empathy with an external object," for instance, in Keats's "Ode to a Nightingale" (Pathay 208).

Thomas Weiskel, in his dealing with the psychology of the sublime, refers to identity as an "inverse function of desire" and emphasizes the interrelationship of desire and memory (148, 154). Drawing on Freud's study *The Problem of Anxiety* (1926) and explaining the child's fear of separation, he states that the original anxiety linked by him to the negative sublime springs from the notion of absence, which is, in other words, a "lack of being," urging "the ego to overflow towards objects" (Weiskel 160). When the attachment to objects "exceeds a certain degree," the state of dependence may result in illness or madness; Edmund Burke's idea of "the mind that is so entirely filled with its object that it cannot entertain any other"[24] can be remembered here. On the other hand, the importance of objects consists in their offering the possibility of transcendence through an act of imagination.

---

[19] Weiskel 28. In Weiskel, this idea is referred to Kant's regarding "unattainability" as "presentation." In Emily Brontë's *Wuthering Heights*, for example, it is this absence that dramatizes the relationship between Catherine and Heathcliff.

[20] Fry, Paul H., "The Possession of the Sublime, *Studies in Romanticism*, 26.2 (1987), 191.

[21] See Weiskel, *The Romantic Sublime*, 136-64.

[22] This term was used by John Keats in 1818 as an interpretation of Wordsworth's poetry.

[23] Pathay, Adam, "The British Romantic Sublime," in *The Sublime: From Antiquity to the Present*, ed. Timothy M. Costelloe, Cambridge: Cambridge University Press, 2012, 208.

[24] Burke, Edmund, *A Philosophical Enquiry*, ed. Adam Phillips, Oxford: OUP, 1998, 53.

As David Simpson shows, the traditional signatures of excess, overdetermination, and threatened loss of self-identity appear in Freudian and Lacanian psychoanalysis, in particular, in Freud's distinction between the conscious and the unconscious, and in his definition of the unconscious as alien.[25] Philip Shaw observes a connection between the discourse of psychoanalysis and Kant's interest in the transcendence of desire (85). The freedom of the individual, paradoxically, depends on his willingness to submit to a higher authority (the faculty of reason), and, accordingly, individual desires should submit to the categorical imperative. This ethics of disinterest, however, may lead to the devaluation of desire into the point of indifference (Shaw 85-86).

According to Thomas Weiskel, the drama of the sublime is a "direct inheritance from the Oedipus-complex" (93). In particular, Weiskel emphasizes the confrontation with the father-principle (or with its absence) in a passage towards or away from self-identity.[26] As he observes, it is the liminal phase of the passage (the moment of crossing the threshold into the realm of the supersensible, in other words, the moment of encounter with the father-principle) that is filled with terror accompanying the "suppression of the narcissistic self-consciousness associated with perception" (Weiskel 201). The Kantian imagination, in this respect, functions as a rejection of the Oedipus complex.[27]

The Gothic fiction, on the one hand, repeatedly deals with the (Burkean) absence of paternal authority as privation (the death of parents) or as an extreme example of destructive power (the monster father figures), which both complicates and urges the search for identity (the motifs of disguises, the unknown or uncertain origins, an increase of vulnerability in danger), and which is later developed and dramatised in children's and young-adult fantasy. From another point of view, the perverted father-like characters (the Gothic villains) acquire significant demoniac attributes. It was the Byronic hero, however, who (as James Kirwan puts it) "made the sublimity of Satan available to all."[28] In Weiskel's analysis, the absent centre of the self is, in fact, related to the "pattern of overidentification," which is, according

[25] Simpson, David, "Commentary: Updating the Sublime," *Studies in Romanticism*, 26.2 (1987), 246.

[26] Weiskel 164. Drawing on Weiskel's study, Will Slocombe characterises nihilism as a response to the rejection or absence of the authority which may be related to the discussed father-principle; the rejection which is repeatedly echoed in the Romantic poetry.

[27] Weiskel 203. As Weiskel observes, this rejection may be only illusory as it does not mean the disappearance or the dissolution of the Oedipus principle.

[28] Kirwan, James, *Sublimity: The Non-Rational and the Irrational in the History of Aesthetics*, New York and London: Routledge, 2005, 120.

to him, the "psychological source of the daemonic"[29] in Romanticism. Or, as Paul H. Fry puts it, "what we once feared we now are" (196).

Referring to Longinus's reciprocity of possession (the overwhelming power of the speaker results in the listener's illusory internalisation of what he has heard, as if he had produced it himself), Fry discusses the anxiety of influence[30] as an important force that leads the self to seek and assert its origin, i.e., which "makes the self the daemon"[31] (or, an absolute self[32]). An example of a vampire motif is employed to suggest that to repress a daemon the self may take over his role. Considering the Romantic sublimity as a problem of power, James Kirwan, together with Martin Procházka, comes to a conclusion that whatever can threaten to overwhelm, from God to Satan, "can precipitate the sublime" (Kirwan 165).

As James Kirwan observes, it is the notion of power that permeates the idea of greatness in the 19th-century American philosophy of the sublime. In the work of R.W. Emerson, a specific concept of the moral sublime is developed, which is, in a way, connected with the religious tradition of New England. For Emerson (as well as for his followers, Thoreau or Whitman), it is the soul (the self) that is sublime, while the sublimity of landscape[33] is its "appropriate reflection."[34] American transcendentalism, echoing the ideas of Kant, Wordsworth and Coleridge, draws on "the emotion of the sublime" in "an influx of the Divine mind into our mind,"[35] in the feeling of "enthusiasm" accompanying the spiritual state of "awakening" (Emerson 915).

---

[29] Weiskel 99. At the beginning of his study, Weiskel refers to Schiller's description of Kant's sublime, in particular, of "reason's disclosure of capacities beyond the understanding's horizon," which has the character of a "pure daemon" (*The Romantic Sublime*, 3).

[30] The term refers to Harold Bloom's study *The Anxiety of Influence*: *A Theory of Poetry* (1973).

[31] Fry, 196-97. Cf. also Thomas Weiskel's treatment of ambition as a desire for originality, i.e. the desire to escape imitation through identification with the object, e.g. nature or a text (*The Romantic Sublime*, 99). Moreover, Weiskel observes that in Burke's *Enquiry* it is a section on "ambition" (following a section on "imitation") where Burke's only reference to Longinus (in particular, Longinus's concern with identification between the speaker and the listener) appears.

[32] The term is used in Will Slocombe's *Nihilism and the Sublime Postmodern*, 47.

[33] Kirwan 128. Kirwan quotes Emerson's reference to the "sublime geography" of the continent, or Montague's depiction of the "magnificent" landscape, leading her to the conclusion that "sublimity is the characteristic of this western world" (*Sublimity*, 128).

[34] Cf. Emerson's description of nature as a "symbol of spirit" ("Nature," in *The Norton Anthology of American Literature*, Vol.1, New York, London: W.W. Norton and Company, 1979, 911).

[35] Emerson, Ralph Waldo, "The Over-Soul," in *The Norton Anthology of American Literature*, Vol.1, New York, London: W.W. Norton and Company, 1979, 973-84.

In particular reminiscence to 18th-century Puritanism (Jonathan Edwards and the movement of the Great Awakening as a religious response to the rational spirit of the Enlightenment), Emerson frequently uses the term awakening to describe the emotional and intuitional perception of reality; he points out, however, the individual recognition of one's (instead of God's) "higher powers." In his famous essay "Nature" (1836), the moments of such "delicious awakenings" are considered the best moments in life: the moments of "depth," the moments containing "more reality" than other (everyday) kinds of experience, the moments when the "pictures of time […] fade in the light of their meaning sublime" (Emerson 916).

H.D. Thoreau, who in his *Walden* (1854) describes the way to realise Emerson's ideas by simplifying one's life to the point of harmony with nature, metaphorically expresses the same experience as a "morning" of the mind: "Morning is when I am awake and there is a dawn in me."[36] Like Emerson, Thoreau considers "the unquestionable ability of [every] man to elevate his life by a conscious endeavour," and points out the value of art and poetry as a result of the highest elevation and full awakening ("only one in a hundred millions" is "awake enough" to "a poetic or divine life"[37]). Moreover, in Emerson's *Over-soul* (1841), the emotions of the sublime are connected with the experience of "revelation," in other words, "perceptions of the absolute law" (978).

As James Kirwan sums it up, in American transcendentalism sublimity is made a "standard of truth."[38] In the experience of "the eternal One" (Emerson 978), that is, in the mingling of the individual soul with the great, universal soul), God is not what we can intimate but what we can become. In this respect, Kirwan mentions the democratic character of Emerson's sublime (suggested also in Whitman's poetry, for instance, in "The Song of Myself"), which is available to all: "The simplest person, who in his integrity [that is, the unity with nature] worships God, becomes God" (Emerson 982).

---

[36] Thoreau, Henry David, *Walden*, ed. J. Lyndon Shanley, Princeton: Princeton University Press, 1973, 90.

[37] Thoreau 90. Cf. Emerson's idea that the work of art can help us to reach "Paradise" "by the stairway of surprise," expressed in the poem "Merlin," 1846 (*The Norton Anthology of American Literature*, Vol.1, 1056). In "The Over-Soul," Longinus's concern with the reciprocity of the sublime is echoed in the statement that "the great poet makes us feel our own wealth" (*The Norton Anthology of American Literature*, Vol.1, 981).

[38] Kirwan, James, *Sublimity*, 129. Cf. Emerson's "The Over-Soul," in *The Norton Anthology of American Literature*, Vol.1, 979.

Considering the power relations in the experience of the sublime, Kirwan draws an interesting parallel between Emerson's "great soul" ("The Over-Soul," "Self-Reliance") and the idea of "the overman" ("the Übermensch") as a goal for humanity in the work of Friedrich Nietzsche. Though Nietzsche (like Emerson) does not develop a particular theory of the sublime, he deserves, according to Kirwan, "a key place in a history of the sublime in the nineteenth century" (131). Frequently alluded to with the adjective "higher," the sublime repeatedly appears in Nietzsche's early work, influenced by Romanticism. In *The Birth of Tragedy*, for example, he contrasts "the terrors of individual existence" (evoked by the reality of inevitable destruction) with a liberating notion (inspired by art, and tragedy in particular), that "everything which exists is a unity."[39]

In Nietzsche's later work, as Kirwan observes, the sublime coincides with greatness and strength, entering also the traditional rhetorical context: "of what is great, one must be silent or speak with greatness."[40] Moreover, Nietzsche's philosophical concepts of "eternal recurrence" or the "will to power" can also be associated with the sublime (Kirwan 132-133). While strength, according to Nietzsche, allows to conquer nature, identification with nature is connected with weakness; and it is "in the enhancement of the feeling of power" that "the criterion of truth" can be found (Nietzsche §534, 290). As Will Slocombe puts it, nihilism draws on the Romantic rejection of "absolute truths," on the absence of authority, and on the "proposition of a 'natural' humanism" and 'divine' scepticism" (49). The "shift of emphasis from rhetoric to psychology to rationality" in the concepts of the sublime, following the shift from religion to secularism and pointing out the problem of identity, anticipates, in fact, the attitudes of existentialism and postmodernism (Slocombe 49).

[39] Nietzsche, Friedrich, as quoted by James Kirwan, in *Sublimity*, 132.

[40] Nietzsche, Friedrich, *The Will to Power,* ed. Walter Kaufmann, transl. Walter Kaufmann and R.J. Hollingdale, New York, 1967, §1, 3.

Bibliography

Antal, Éva, *Beyond Rhetoric. Rhetorical Figures of Reading,* Eger: Líceum Kiadó, 2009

Burke, Edmund, *A Philosophical Enquiry,* ed. Adam Phillips, Oxford: OUP, 1998

Crowther, Paul, *The Kantian Sublime. From Morality to Art,* Oxford: Clarendon Press, 1991

Emerson, R.W. "Nature," in *The Norton Anthology of American Literature,* Vol.1, eds. Nina Baym and col., New York, London: W.W. Norton and Company, 1979, 903-31.

Emerson, R.W. "The Over-Soul," in *The Norton Anthology of American Literature,* Vol.1, 973-84.

Firestone, Chris L., *Kant and Theology at the Boundaries of Reason,* Farnham, Barlington: Ashgate Publishing Limited, 2009

Fry, Paul H., "The Possession of the Sublime, *Studies in Romanticism,* 26.2 (1987), 187-207.

Goldthwait, John T., "Translator's Introduction," *Observations on the Feeling of the Beautiful and Sublime*, transl. John T. Goldthwait, Berkeley, Los Angeles, London: University of California Press, 2003.

Kant, Immanuel, *Critique of Judgment,* transl. J.H. Bernard, London: Macmillan, 1914

Kant, Immanuel, *Critique of Judgment,* transl. J.C. Meredith, Oxford: Oxford University Press, 2008

Kant, Immanuel, *Observations on the Feeling of the Beautiful and Sublime,* transl. by John T. Goldthwait, Berkeley, Los Angeles, London: University of California Press, 2003

Kirwan, James, *Sublimity: The Non-Rational and the Irrational in the History of Aesthetics,* New York and London: Routledge, 2005

Lyotard, J.-F., *The Postmodern Condition,* transl. Geoffrey Bennington and Brian Massumi, Minneapolis: University of Minnesota Press, 1984

Nietzsche, Friedrich, *The Will to Power,* ed. Walter Kaufmann, transl. Walter Kaufmann and R.J. Hollingdale, New York, 1967

Pathay, Adam, "The British Romantic Sublime," in *The Sublime: From Antiquity to the Present,* ed. Timothy M. Costelloe, Cambridge: Cambridge University Press, 2012

Shaw, Philip, *The Sublime,* New York: Routledge, 2007

Slocombe, Will, *Nihilism and the Sublime Postmodern,* London & New York: Routledge, 2006

Thoreau, Henry David, *Walden,* ed. J. Lyndon Shanley, Princeton: Princeton University Press, 1973

Twitchell, J.B., *Romantic Horizons,* Columbia: University of Missouri Press, 1983

Weiskel, Thomas, The Romantic Sublime: Studies in the Structure and Psychology of Transcendence, Baltimore and London: The Johns Hopkins University Press, 1976

Zammito, John, *The Genesis of Kant's Critique of Judgment,* Chicago: University of Chicago Press, 1929.

"A terrible beauty" – "Easter 1916" (still) reading the Easter Rising

PÉTER DOLMÁNYOS

In the course of the autumn of 2015 the state funeral of Thomas Kent was carried out in his native place in County Cork. The funeral was actually a belated ceremony as Kent was court-martialled and executed shortly after the Easter Rising as a result of an associated event. The commemoration of the martyr, however, received mixed reactions: the praise for the agents for bringing about independence in Ireland was complemented by the somewhat sobering thought that Kent was eventually executed because he had killed a policeman whose sacrifice should also be duly noted and thus remembered. (cf. http://ehr.oxfordjournals.org/content/131/548/122.full)

The Royal Irish Academy biographical compilation entitled *1916 Portraits and Lives* (by James Quinn, Lawrence William White and David Rooney), published in October 2015, provides a similarly unorthodox approach as it singles out a number of characters associated with the Easter Rising. The participants are all referred to as "insurgents", hinting at a broad range of possible rhetorical implications of such a term, and the selected figures include representatives of the regime against which the rising took place as well as nationalist leaders who opposed the event. Such a decision reflects a renewed interest in formulating a more balanced critical approach towards both the event and the participants than has been characteristic since the advent of revisionist tendencies in the course of the 1960s and 1970s, and it is also indicative of the dilemmas concerning the Rising that would inevitably resurface on the occasion of the centenary of the event in 2016.

The participants of the Rising, especially its leaders, have long been considered heroes and martyrs devoting their lives to and eventually sacrificing those lives for the cause of Irish independence. The initial designation of them as "rebels," perhaps even "revolutionaries," was transformed into and broadly replaced by a highly dignified status during the first decades of the new Irish state, and the Easter Rising came to be widely regarded as a major event in the course of the struggles towards the desired ideal of sovereignty. The approach, however, concentrated principally on the leaders and neglected the numerous other casualties of the Rising, and the decision of the essentially self-appointed leadership to resort to violence to achieve their visionary aim of an independent Irish Republic would come under more critical scrutiny as Ireland progressed from the position of an isolated and backward

protectionist country towards a modernising and increasingly open European state. Reflections on and interpretations of the event and its protagonists have thus shown a rather wide range of possible assessments yet some of the basic questions remain unresolved – the very questions that would emerge as early as in the poem "Easter 1916". When William Butler Yeats wrote "Easter 1916" shortly after the Rising, he was still in doubt as to the proper historical significance of the event and the status of its protagonists, as it is reflected most explicitly in the ambivalent refrain of the poem. Though no historian himself, Yeats was deeply troubled by the possible implications of the event as his allegiances to morality and the nation were prompted to clash. The event, an insurrection prepared and carried out by a rather small and isolated group against the backdrop of a passed Home Rule bill suspended in its implementation because of the war, left Yeats pondering questions that would regularly reappear in connection with the Rising. These questions involve the use and justification of violence for achieving political aims, the status of participants in events of this kind and the ultimate issue of consensus regarding the interpretation of the events, none of which receive an unequivocal answer in the poem. It is because of this uncertainty that "Easter 1916" becomes a blueprint of later discussions concerning the Rising, and owing to the issues raised the poem points well beyond its immediate reference.

The Easter Rising of 1916 is beyond doubt a major event of 20th century Irish history. It is often considered as a catalyst or even a cardinal moment in paving the way towards independence as the British reaction to the Rising eventually drove the country into the arms of Sinn Féin, which in turn led to the War of Independence and the Treaty that would establish the Irish Free State. The broader context is that of a revolution that took place between 1912 and 1923, and the traditional narrative of the period is that of "a linear progression towards independence" (Cronin and Regan 4) from the Ulster crisis to the Civil War, and ultimately to the rise of Fianna Fáil to government in 1932. The Proclamation of the Republic in 1916 with its rhetoric associating earlier risings with the republican cause comfortably supports this type of historiography which centres on the "idea of republican predestination" (ibid). Nevertheless, the isolated nature of the event, both in terms of time and space, would lead to changes in the perception and interpretation of the Rising, suggesting and pointing at certain dimensions of the events and their participants which challenge the general consensus on the significance of the uprising. Official commemorations provide an ample illustration of this: although the 50th anniversary included a parade, there were already dilemmas present concerning the relevance of the Rising for a modernising Ireland eager to become part of the EEC, and in 1976 a commemoration ceremony was even prohibited by the government, influenced partly by the resurgence of violence in Northern Ireland. A more pos-

itive turn came in the 1990s; as a result, the 80th anniversary was attended by the Prime Minister of the country, and ten years later a military parade was held once again as part of the official commemoration. The 100th anniversary would naturally raise questions, old as well as newly formed ones, concerning aspects of the Rising, not surprisingly focusing on the ethics of the event.

The changes in the approach to the interpretation of the Rising epitomise the general postmodern understanding of history as discourse. The republican monopolisation of the Rising created the impression of consensus on the significance of the event yet the process of modernisation in the Republic and the Northern eruption of violence would propose contrasting and even combating interpretations. As Irishness as a category opens towards pluralism, the validity of a singular approach to history is contested by rival narratives. The once minority view of the Rising as sacrifice and martyrdom in the name of the Irish Republic becomes the dominant discourse following independence but with this shift the context changes: the now dominant view turns into the new field of play for potentially diverging interpretations, depending on the question of who writes history and thus discourse on the Rising can once again become plural and divergent.

Reactions to the Rising while it lasted fall remarkably short of enthusiastic and unanimous support: the bourgeois repudiation, the anger of the wives of soldiers serving in the British army and the notorious lootings of the bombed shops cast a rather disillusioning picture of the Easter week events (cf. Bew 380 – on the reaction of the public to the insurgents during and after the event). The severe British measures taken to put down the Rising and the brutal retaliations afterward did considerably more for the glorification of the event and its participants than the actions of those involved in it, yet the acknowledgement of this remains a curiously muted element of the Republican approach. On closer scrutiny the Rising was an ill-prepared action of a "minority of a minority" (Foster 477), hastily executed and lacking in a proper ideology, which gives it the image of an essentially doomed project. Yet the aftermath would eventually provide a fitting place for the Rising as a cardinal event in the nationalist historiography of the Republic until the 1960s when the resurgence of the conflict in Northern Ireland began to raise uncomfortable concerns in the relationship between the nationalist ethos and violence. When the possible association between the violence in the North and the earlier violence of the Rising was pointed at, revisionism gained significant ground in the approach to history, leading to a significant reconsideration of what was so far unchallenged and unchallengeable merit.

The Easter events are commonly referred to as "rising" or "insurrection" whereas the term "revolution" has been applied to a broader period which includes the Rising. The Irish revolution, however, is itself a subject of substantial debates as to

its focus and achievements, and delineations of its time frame also show differing convictions (cf. Fanning 201-210 or the use of the term in carefully placed quotation marks in Boyce 295). Nevertheless, the Rising is one event in the course of the revolutionary period, an isolated one as it was not preceded directly by any event and it did not directly cause another. The aftermath of the Rising, however, led to the conditions engendering the War of Independence with its guerrilla tactics, justified retrospectively in the light of the treaty establishing the Free State yet dubious both in terms of its practice of violence and in the subsequent chaos eventually culminating (or rather, as it is, reaching its nadir) in the Civil War. What appears as the most salient common element in the events regarded as the revolution is the increasing presence and importance of violence and intimidation in the struggles for independence as it gradually replaced the earlier direction of the diplomatic relations of the Home Rule compromise.

Violence, however, is an intriguing issue in both the course of the Irish revolution and in general if its relation to peace is considered. Pearse's conviction that "bloodshed is a cleansing and sanctifying thing" (quoted in Foster 477) would eventually become the guiding force of the events and even the reluctant James Connolly would be recruited to the campaign in spite of his earlier reservations springing from his stance of internationalist socialism (cf. Foster 478-9). The military action of the rebels, however, was complemented by a bitterly anti-climactic parallel in the subsequent lootings in the bombed shops, which suggests the subversive dangers of violence in the public sphere, indicating the thin and rather fragile boundary which ideology may embody. The British answer was rather disproportionate even in terms of the harsh imperial logic, which had a considerable role in the tactics the Irish would embrace in the course of the War of Independence. The wide-scale employment of guerrilla warfare and the British measures taken to respond to it properly exemplify the significance of the idea of "point of view" in history: for the Irish the British answer was widely unacceptable yet no objection was raised to the native enterprise.

Violence is a major element of Irish politics in the revolutionary period but its assessment is not without debates. Declan Kiberd refers to the participants of the Rising as "the gentlest revolutionaries in modern history" (Kiberd 199) adding that the leaders of the Rising had the idea on their mind of getting Ireland out of the war by the Rising itself as it could save more lives than what would be lost during the insurrection (ibid). Although Mike Cronin and John M. Regan mark the growing significance of militarisation and violence in the period, they euphemistically refer to the guerrilla tactics of the War of Independence as "sustained revolutionary violence" (Cronin and Regan 1) and assert that "[S]uch violence as there was turned out to be short-lived, sporadic, and of low-intensity" (Cronin and

Regan 3). They conclude that the violence of the revolution did not reach its full potential as the compromise of the Treaty was a triumph of the moderates, with the resulting new state seen as basically "an institutional bulwark against revolution and revolutionaries" (ibid), thus minimising the possibility of resorting to violent measures for any later attempt of social change. These interpretations appear to lessen the old dilemma of violence used to achieve peace as they attempt to provide the possibility of legitimation of force and violence in creating and maintaining peace. The chaos of the subsequent Civil War, however, would provide a rather sobering example of the subversive element inherent in political violence: the measures remain the same yet the context has already changed, the practice of the same violent tactics becomes repulsive after independence. The view of the moral rightness of the actions apparently depends on the presence of a substantially widely shared ideology and this once again points towards the postmodern idea of truth as a matter of consensus with the rather uneasy consequence that given the nature of history as discourse, in addition to "truth", "good" and "right" may also be understood as a matter of consensus. The same dilemma is inherent in the so-called just war theory as well, with its employment of elusive terms such as "right intention" and "just cause". In 2014 James G. Murphy applied the just war test to the Rising and concluded that the criteria were not met (Humphries), and in 2016 he claimed that even the commemorations are problematic for the same reasons. (Ryan)

Violence, however, has a long history in the context of Irish culture due to the concept of the sacral kingship. The symbolic marriage of the king and the land involves the latter as a female entity, transmuted later into the figure of Cathleen Ní Houlihan, who can only be redeemed by the sacrifice of blood. Yeats's eponymous play turned this figure into a highly potent symbol and its influence on nationalist thinking was tangible in the period, even leading Yeats himself to formulate the question in connection with the Rising in a later poem: "Did that play of mine send out / Certain men the English shot?" (Yeats 358).

In relation to the Easter Rising the element that disturbed Yeats the most was violence. The single-minded nationalist determination of some of the leaders was a more problematic aspect to criticise especially with the poet's earlier work in mind. Yeats's conviction that actions motivated by hatred are wrong (cf. "A Prayer for My Daughter") would naturally discredit violence as a legitimate means of politics, yet the possible contest between hatred towards England and love towards Ireland was a real dilemma: the sacrifice of the rebels may have been motivated by love for their country rather than sheer hatred for the oppressor. Yeats eventually chose not to decide on this issue feeling that a moral trap was involved. This is illustrated by his prose commentaries in the wake of the Rising: whereas in a letter written to Lady

Gregory in May 1916 he referred to the events as "The Dublin tragedy" (quoted in Jeffares 190), in a July note his attitude is more balanced: "The late Dublin Rebellion, whatever one can say of its wisdom, will long be remembered for its heroism." (quoted in Ellmann 217).

The poem "Easter 1916" provides a haunting trajectory in connection with the general pattern of assessing the events and their participants. From the inherent absurdity of the initial situation through the rather disillusioning description of some of the participants it progresses to a tentative explanation, perhaps even an excuse for the action of the leaders. The fact of the martyrdom of the leaders is acknowledged but whether it brings about the desired result remains unclear as a result of the dilemma of the motivation and the related dilemma of the justification of the action. The action, however, has been done and the consequences beyond the immediate British retaliation are unclear and this is what confines the poet to a deadlock in terms of his assessment of the Rising. The historic nature of the moment is grasped but what exactly that means is impossible to describe from the perspective of the time of the writing of the poem.

The third section of the poem is seemingly out of place with its imagery focusing on the natural world and its existence as a function of time. The atmosphere created by the listing of rural details is nearly idyllic, the temporal is made to look more attractive than the timeless, but the image of the stone insists on the ambivalence that runs through the whole poem as permanence and steadfastness as well as stubborn insistence and lack of concord are equally possible to associate with it. The opening assertion of the fourth section does not ultimately decide between the potential positive or negative quality of the image. This is the point when the emotional response takes over: the answering of the question "when may it suffice?" (Yeats 180) is rhetorically left to a more potent agency, "our part" is "to murmur name upon name" (ibid), which suggests a cultic dimension, an uncritical act of reverence as part of an emotional reaction. Yet the poem on the whole proposes a set of other dimensions to consider, those of the rational and the moral as well, and this is where Yeats remains perplexed. The romantic association of death and sleep is denied, and the rationality of the sacrifice of the leaders is dubious in the light of the promise of the Home Rule Bill; the only certainty the Rising can boast of as an achievement is the death of prominent people whose assessment will be "utterly" different after this as a result. The inherent dilemma of what exactly that assessment may be is outlined in the refrain of the poem, "A terrible beauty is born." (Yeats 179) The ambivalence of Yeats's response illustrates his doubts about the wisdom and necessity of the sacrifice as he builds tension within the phrase. In spite of the potent rhetorical force of the phrase there is still an order of preference implied: although the adjective qualifies the noun, it is still the noun that governs

the phrase. This could suggest the yearning of the poet for a moral ground, the idea of there being a right side to history but the phrase in its entirety implies the impossibility of this enterprise. Faced with the problem of the unpresentable the poet escapes into rhetoric, which renders the Yeatsian reaction both modern and postmodern in the Lyotardian sense: modern in its nostalgia for the solace of good forms and neat categories and postmodern in the attempt of presenting the unpresentable. This manoeuvre elevates the poem above its immediate political context and turns it into a blueprint for later assessments not only of the Rising but of any other event that relies on violence and militarism for its political goals.

Yeats was not present in Dublin at the time of the Rising, he learnt about it in England. Declan Kiberd sees the poem as the attempt of Yeats to write himself back into the history of the nation in the wake of the insurrection after he had renounced his nationalist endeavours, "to regain control and to earn the right to perform that final bardic naming" (Kiberd 217). This indeed creates the sense of irony as the occasion of the Rising arrived too late for the poet to become absorbed in it with his earlier youthful enthusiasm, tentatively opening the possibility of yet another, though indeed a highly subverted, reading for the lines "Too long a sacrifice / Can make a stone of the heart" (Yeats 180).

Only a few months after the Rising Yeats was already aware of the dilemmas of the events and his reaction seems to identify those points which still haunt assessments of the Rising and its participants a hundred years after the events themselves. Beyond the immediate concerns of the wisdom and practical usefulness of the sacrifice the poem insists on the keen awareness of the fact of change. The events happened in one particular way, and what is perhaps even more important is the fact that they happened. The irreversible nature of causality inevitably raises the concept of the road not taken and the impossibility of knowing what the situation would be had the Rising not happened. Yet the Rising occurred and its consequences were underway as it is indicated by the present tense used in the refrain, which in turn implies that the dilemmas troubling the poet would continue to haunt later generations as well. Although Yeats would probably never use phrases such as "democratic deficit" in connection with the lack of broad support for the leaders he did not fail to see the problem of self-appointed authority. Likewise, he had no illusions about the colonial position of Ireland, yet he would no longer believe in the legitimacy of an insurrection in the course of accepted political practice. Justification for the Rising, both for its fact in general and for its execution in particular, thus remained questionable for him, and his spirit of doubt still haunts the assessment of the event – the context may have shifted, but the dilemmas remain the same.

Works Cited

Bew, P. Ireland. The Politics of Enmity 1789 – 2006. Oxford: Oxford University Press, 2007

Biagini, E. F. "The Irish Revolution, 1916-23." English Historical Review, Volume 131, Issue 548. pp. 122-132 < http://ehr.oxfordjournals.org/content/131/548/122.full>

Boyce, D. G. Nationalism in Ireland. (3rd ed.) London: Routledge, 1995

Cronin, M., Regan, J.M. (eds.) Ireland: The Politics of Independence, 1922-49. Basingstoke: Macmillan, 2000

Ellmann, R. Yeats. The Man and the Masks. New York: E. P. Dutton & Co. Inc., 1958

Fanning, R. "Michael Collins – An Overview" In: Doherty, G., Keogh, D. (eds.) Michael Collins and the Making of the Irish State. Dublin: Mercier Press, 1998, pp. 201-210

Foster, R.F. Modern Ireland 1600-1972. Harmondsworth: Penguin, 1989

Humphreys, J. "Was the 1916 Rising morally justified?" Irish Times, 22nd August 2014

Jeffares, A.N. A New Commentary on the Poems of W.B. Yeats. Basingstoke: Macmillan, 1984

Kiberd, D. Inventing Ireland. The Literature of the Modern Nation. London: Vintage, 1995

Ryan, S. "Rite & Reason: Government betrays the Republic in desire to placate the ghosts of 1916" Irish Times, 12th January 2016

White, L.W., Quinn, J. (eds.) 1916. Portraits and Lives. Dublin: Royal Irish Academy, 2015

Yeats, W.B. The Collected Poems of W.B. Yeats. DJVu Editions E-books. Global Language Resources, Inc., 2001

Crossing Border in Search of "Home": Gender and Empowerment in Jhumpa Lahiri's *The Namesake*

SHRIMOYEE CHATTOPADHYAY

"At the heart of the notion of diasporas is the image of a journey. Yet not every journey can be understood as diaspora" (Brah 1996, 182). This journey lies in the heart of Jhumpa Lahiri's first novel, *The Namesake* (2003). Several critics such as David Kipen, Gail Caldwell and Stephen Metcalf considered the novel to be a richly detailed exploration of the immigrant family (Friedman 2008, 111–128), the Ganguli family. Ashoke Ganguli, father of Lahiri's protagonist, Gogol, leaves India and moves to the U.S.A. and, his wife, Ashima, joins his new family in Massachusetts. Michiko Kakutani argues that Lahiri's novel is "[...] about exile and its discontents, a novel that is as affecting in its Chekhovian exploration of fathers and sons, parents and children, as it is resonant in its exploration of what is acquired and lost by immigrants and their children in pursuit of the American Dream" (Friedman 2008, 111–128). This is a common dilemma that all diasporas suffer from. Appadurai suggests that we live in a world in which "deterritorialisation" and the "breaking-down of existing territorial connection" have major significances (Robinson 2011). In my paper, I claim that *The Namesake* problematises Masao Miyoshi's idea of transnationalism and Arjun Appadurai's notion of fluid cultural flows since although Lahiri's characters, especially first generation immigrants, leave their homeland in search of better lives in the U.S.A., this border crossing does not prove fruitful for them. In fact they need to face the dilemma between "home" and "exile". Even though the characters move away from their homeland, they are tied to their roots, which in my reading is mostly through the trope of cooking and food, as they are significant signifiers of cultural identity. I further argue that Lahiri's women characters are also entangled within the space and place struggle and they problematise Deborah Parsons' idea of New Woman, since these women characters transcend the limits set by the conventional Bengali society and become empowered but they remain confined within their cultural norms.

Through her protagonist Gogol, Lahiri presents the identity crisis, which she herself faced acutely. Tim Coles and Dallen Timothy use the term "hyphenated community" as an alternative to diasporic community, implying "the resolution of the contemporary act of 'being' with the historical process of 'becoming'" (Coles and Timothy 2002, 8). Born in the U.S.A. to Indian parents, Gogol acknowledges

his transnational identity. Even though he tries to escape from the clutches of the Indian cultural trap, he keeps returning to his roots. John McLeod points out that hybrid or even hyphenated identities are "perpetually in motion, pursuing errant and unpredictable routes, open to change and reinscription" (Nyman 2009, 215). Like the mythological king Trishanku, they stand suspended between two worlds, unable to enter either and make a haven of their own. Though they are physically and geographically de-localized, old memories still maintain the umbilical bonding with the old country. Cultural roots do have an important function in the novel despite this fluidity and transnational condition.

Vikram Seth, Rohinton Mistry, Anita Desai, Jhumpa Lahiri, Bharati Mukherjee and Amitav Ghosh, commonly referred to as the new diaspora writers, have resided in various parts of the U.K. and the U.S.A. and their writings reflect their experiences in a new culture. The hyphen emphasises that diaspora is a "byword for compromise, negotiation and differentiation, even instability and metamorphosis" (Coles and Timothy 2002, 9). Ashoke Ganguli moves to the U.S.A. and continues to stay there against the wish of his wife. Jopi Nyman writes that according to Masao Miyoshi, transnational corporations are "no longer tied to any home nation: they are 'adrift and mobile, ready to settle anywhere and exploit any state including its own, as long as the affiliation serves its own interest'" (Nyman 2009, 214). This is true with Ashoke. After his nearly fatal train accident he decides to leave Calcutta for good: he applies to American universities without the knowledge of his parents. Ashoke is a truly transnational character, he is mobile but at the same time cultural roots play a significant role in his life. As Reshmi Lahiri-Roy puts it "many of the post-1965 generation of white-collar Asian migrants to the U.S.A. made the very difficult move due to economic reasons. This is why Ashoke refused to return to Calcutta as he knew it would be beneficial for him and his future generations. While they were well-qualified they also sought the economic benefits associated with a move to the U.S.A. In Ashima's reluctant compliance with Ashoke's planning, the same rationale is observed" (Lahiri-Roy 2015). While Ashoke has become well-settled in America, taking classes at MIT and embracing his new life, Ashima, after all these years "still does not feel fully at home...on Pemberton road" (Lahiri 2003, 280). For her, India, particularly Calcutta, is a very special place, definitely a home while America is just a host country for her.

Both the first generation immigrants, Ashoke and Ashima and the second generation, Gogol, his sister Sonia and his ex-wife Moushumi, are discontented from their positions in the new land. They are reluctant to accept the diasporic cultural identity. As Vijay Mishra points out, "all diasporas are unhappy, but every diaspora is unhappy in its own way" (Mishra 2005, 1). This provides an insight into Lahiri's diasporic characters. Ashima, the new mother, who after marrying

Ashoke and moving to cold Massachusetts, longs for her family and does not want to bring her child up alone in a foreign country:

> 'I won't', she insists thickly, '[...] Not here. Not like this.'
> '[...] I don't want to raise Gogol alone in this country. It's not right.
> I want to go back' (Lahiri 2003, 33).

It was miserable for Ashima or Monu, a pet name by which she is known at home, to think that she gave birth to her baby without any grandparents or parents or uncles or aunts at her side. She has empathy for her son for he is "entering the world so alone, so deprived" (Lahiri 2003, 25). But she has to surrender when Ashoke refuses to return to India, citing the future opportunities and progress that their son can enjoy in the U.S.A. Nevertheless, in order to overcome her grief and to feel at home, Ashima recreates a smaller Calcutta in her new town. She always socialises within a peer group of other Bengali migrants who are located within a specific class and have a specific cultural status:- "they all come from Calcutta and for this reason alone they are friends" (Lahiri 2003, 38). Gogol observes that every weekend they visit other Bengali families and this creates the network that Ashima requires. It is a network that substitutes for her family, the people she longs for in Massachusetts.

In Lahiri's novel, not only the first generation immigrants suffer from the dilemma between "home" and "exile": the second generation is also affected by hyphenated identities, in some way or the other, since their "roots" are from elsewhere. They inhabit today's globalised world, which is, as Mahmut Mutman puts it, "in today's globalized world, the transnational flow of cultures, finance, people, and commodities disrupts the borders of even the most 'closed' and 'detached' societies. The nature of this transnationalism and globalism is often considered in terms of an increasingly decentralized or multicentered, hybridized, and complex world of multiple encounters" (Mutman 2013, 2386). Gogol struggles to find his identity as an American living in an Indian household. He shuns his family mostly because of their cultural ties to India. He desires to fit into the American society around him and fears that if he embraces his Indian culture, Americans will reject him. He is an "American Born Confused Desi" (ABCD), "a derogatory nomenclature often used for second generation South Asian migrants" (Lahiri-Roy 2015). Struggling to escape the traditions perpetuated by the diasporic Indian community, he prefers to eat hamburgers over traditional Indian dishes cooked by his mother.

Like Jhumpa Lahiri, Moushumi was born in London and later migrated to the U.S.A. Born to Indian parents, Moushumi's migration to the U.S.A. is similar to James Clifford's claim that diasporas "follow and express distinct maps/histories

– linking first and third worlds...national or transnational margins or centers" (Lahiri-Roy 2015). Like Gogol, Moushumi too dislikes her Bengali parents, the culture and traditions they tried to teach her. She also prefers American food over the Indian ones. Moushumi is defying both Bengali and American tradition. By rejecting America, she also rejects her parents' authority. It is a rejection especially of the Bengali American identity of her mother; a woman who "even after thirty-two years abroad, in England and now in America,[...] does not know how to drive, does not have a job, does not know the difference between a checking and savings account" (Lahiri 2003, 247). As Lahiri-Roy puts it, Moushumi is the "twice displaced" (Lahiri-Roy 2015): she too struggles with her identity. She is not satisfied with her Indian, Bengali and American identities and craves for a fourth one – the European one. Her yearning for a fourth one exhibits identity as a transnational feature and this multi-layered identity formation is related to Appadurai's concept of transnational flows.

Andrew Robinson rightly claims, "Appadurai believes that it is the disjuncture between the 'spaces' which provide the conditions for global flows. Money, commodities and people chase each other all over the world seeking new combinations" (Robinson 2011). Gogol's name is Russian: he was named by his father, Ashoke, after his favourite author, Nikolai Gogol. Moushumi moves in to stay with her French boyfriend after her divorce with Gogol and Sonia marries Ben, who is half-Jewish and half-Chinese. This transnational flow of identities is similar to Miyoshi's "vision of a world in which transnational corporations operate globally, unattached, independent of the nation-state" (Nyman 2009, 214). However, for Miyoshi, transnationalism is mainly "negative, replacing national rootedness with corporate identity, increasing thus homogeneity and devaluing the local" (Nyman 2009, 214), which is mainly portrayed through the characters of Ashoke, Gogol and Moushumi who are constantly trying to shed their national rootedness in search of transnational identities.

I further argue that Lahiri's novel cannot be classified only as a transnational novel but it is woven with the tales of the "stereotypical representations of Indian women", objectifying the female characters as "materialistic consumers, victims of brown male oppression, and repositories of ethnic tradition" (Bhalla 2012, 110). According to Bengali custom, children have no rights to choose their life partners. The brides and grooms are to be decided by their parents. However, the condition is more pathetic for the female child:

> It had been after tutoring one day that Ashima's mother had met her at the door, told her to go straight to the bedroom and prepare herself; a man was waiting to see her. He was the third in as many months [...] She

> was nineteen, in the middle of her studies, in no rush to be a bride. And so, obediently but without expectation, she had untangled and rebraided her hair, wiped away the kohl that had smudged below her eyes, patted some Cuticura powder from a velvet puff onto her skin (Lahiri 2003, 14).

Like an obedient daughter, Ashima has to submit to her parents' decision. She hardly has any say in this matter and is bound to accept the "suitable man" that has been chosen for her:

> Ashima could hear her mother saying, 'She is fond of cooking, and she can knit extremely well. Within a week she finished this cardigan I am wearing'. Ashima smiled, amused by her mother's salesmanship; it had taken her the better part of a year to finish the cardigan, and still her mother had had to do the sleeves. (Lahiri 2003, 14)

In order to be presentable in the marriage market, an Indian woman has to have several qualities: she should know cooking, sewing, knitting and at the same time she should have some extracurricular activities like singing, recitation, etc. This is similar to the portrayal of the accomplished Victorian lady.

However, Lahiri does not only portray her women characters as victims of patriarchal oppressions but she provides them with opportunities to cross the threshold of conventional norms. I read the characters of Ashima, Moushumi and Sonia as a problem to Deborah Parsons' idea of New Woman. Parsons redraws the gendered map of urban modernism. Lahiri's women characters try to transcend the limits as set by the conventional society but at the same time they are conscious of their cultural boundaries. However, Parsons' "New Woman" is the member of a white and privileged class in London as opposed to Lahiri's women characters. While Ashima undergoes negotiations to mould into the new identity, oscillating between her homeland and the new town, strictly following her own culture but fulfilling her husband's "American Dream", Moushumi and Sonia are more confident about their own positions. This problematises Parsons' notion as Ashima transforms herself from the shy Indian lady to a confident woman in America but she still wears sarees and puts her hair in a bun. Although Moushumi escapes from the identities of her parents, she is not satisfied and still searches for a new identity to fit into. Again, Sonia, who was too reluctant as a child to eat the Bengali dishes cooked by her mother, learns to cook them.

Reshmi Lahiri-Roy rightly points out that the transformation in Ashima's bodily features "mirrors the transformations she experiences at an emotional and socio-cultural level" (Lahiri-Roy 2015):

> For being a foreigner, Ashima is beginning to realise, is a sort of lifelong pregnancy – a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been an ordinary life, only to discover that that previous life has vanished, replaced by something more complicated and demanding. Like pregnancy, being a foreigner, Ashima believes is something that elicits the same curiosity from strangers, the same combination of pity and respect (Lahiri-Roy 2015).

Ashima negotiates her identity from a Bengali middle-class to a middle-class Bengali-American one: "for the first time, she pushes him through the balmy streets of Cambridge, to Purity Supreme, to buy a bag of white long-grain rice" (Lahiri 2003, 34). In my opinion this is a major step taken by Ashima where she transcends the limits of a typical Bengali housewife who is expected to depend on her husband in almost everything and forces herself to create an independent identity. From the shy girl who accompanied her husband to the U.S.A., Ashima transforms herself gaining confidence with each passing day. Even after the death of her husband, she does not feel bound to stay in America, nor does she feel nostalgically driven to return to India. Rather, seeks to divide her time between the two countries:

> For the first time since her flight to meet her husband in Cambridge, in the winter of 1967, she will make the journey entirely on her own. The prospect no longer terrifies her. She has learned to do things on her own, and though she still wears saris, still puts her long hair in a bun, she is not the same Ashima who had once lived in Calcutta (Lahiri 2003, 276).

It is my contention that Lahiri's first generation immigrant, Ashima, who had cocooned herself in the protective care, at first of her parents and then her husband, undergoes compromises and negotiations to achieve a firm ground, which she can claim as her own, where she would not be dolled upon like Nora Helmer in Henrik Ibsen's *A Doll's House.* Ashima, as her name suggests in Bengali, the one who crosses all limits and transcends all borders, creates an empowered identity for herself in the fluid, transnational, diasporic world.

In contrast to Ashima, Moushumi, the rebellious cultural outsider, never feels satisfied in her married life. She describes meeting and marrying Gogol as a "courtship in a fishbowl" (Lahiri 2003, 250). She wants to leave behind every trace of her Bengali roots: "She wanted nothing of the brief life they'd had together" (Lahiri 2003, 283). Thereafter, Moushumi divorces Gogol and goes back to start a new life with her European boyfriend, Dimitri. "She hears Dimitri's footsteps

on the stairs, then the clean sound of his key in the lock, slicing sharply into the apartment. She gets up to put the book away, searching for the gap in which it stood" (Lahiri 2003, 267). I believe that Lahiri uses the phrase "searching for the gap" as an ironical reference, which seems to be very true in Moushumi's life. She is never satisfied with her identity and does not "belong" anywhere (Lahiri-Roy 2015). But the readers are not certain whether this new relationship would be able to fill the "gap" that Moushumi has been trying to fill throughout her life or whether this is just the sign of another identity that Moushumi would like to develop. However, in my reading, Moushumi is a "New Woman". Though she is very different from Parsons' white, privileged woman yet she is definitely more privileged than the first generation immigrants, Ashima, as she does not compromise her emotions. While Gogol and Moushumi are in France, she does not like being photographed like a tourist. Rather, she feels at home, "she both fits in perfectly yet remains slightly novel. Here she has reinvented herself, without misgivings, without guilt" (Lahiri 2003, 233). I claim that Moushumi uses the language barrier, the advantage of being efficient in French, to distance herself from Gogol and assert herself. After the sacred vows of marriage even though they are now husband and wife, Moushumi maintains privacy; a space of her own. She does not entirely share her life with Gogol:

> It is the day Moushumi is presenting her paper. He had offered to go with her, to sit in the audience and listen to her speak. But she told him that was silly, why sit in the middle of a roomful of people speaking a language he doesn't understand when there was still more of the city he could see? (Lahiri 2003, 233)

It is true that Gogol does not speak French and it is quite difficult for a person to sit through an entire session without understanding a word. But it is quite intriguing how Moushumi uses this inner space of the conference room to shed light on her rebellious nature. Later in the narrative the readers see Moushumi's efforts to establish her transnational identity. She knows her aims in life, how she wants to see herself and achieve her dreams:

> 'Hey there', she says. She smiles at him, temporarily leaning her head on his shoulder, and he realizes that she's drunk.
> 'What does Moushumi mean?' Oliver asks on the other side of her.
> 'A damp southwesterly breeze,' she says shaking her head, rolling her eyes
> 'Sort of like the one outside?'
> 'I always knew you are the force of nature,' Astrid says, laughing (Lahiri 2003, 240).

Lahiri gives her the liberty to break the norms imposed on a traditional Bengali girl who drinks and hangs out with guys. Moushumi is that "force of nature" who dares to go beyond her limits, becoming a "New Woman" who challenges established norms yet remains very conscious of her intersectional identity.

As opposed to Moushumi, Sonia, Lahiri's youngest protagonist is the "not confused" diasporic protagonist (Lahiri-Roy 2015). As Reshmi Lahiri-Roy observes, she is also an American born to Indian parents who functions as a "signifier for the smooth transitioning and renegotiating of transnational identities without experiencing excess angst" (Lahiri-Roy 2015). Unlike her brother Gogol, Sonia does not struggle with her dual identity and at the same time she does not accept her parents' culture either. The novel portrays a stark difference in the characters of the children of the same parents. While Gogol keeps returning to his "roots", especially after the death of his father, Sonia is less concerned. Even though both children are American born, Sonia seems to be more relaxed and confident about her moves. From the very beginning, she knows what she desires for and does not exert herself like her brother: "She is in high school now, taking Mr. Lawson's English class, going to the dances Gogol never went himself, already going to parties at which both boys and girls are present. Her braces have come off her teeth, revealing a confident, frequent, American smile" (Lahiri 2003, 107). Sonia has a firm standpoint of her own. To live her life comfortably she creates a space of her own. It is her comfort zone where she distances herself from her parents and her brother. They do not have a say in her life.

Unlike her parents, Ashoke and Ashima, who oscillate between "home" and "exile", Sonia is quite at ease with her position in the U.S.A., which is as Brah claims, "clearly the relationship of the first generation to the place of migration is different from that of subsequent generations" (Lahiri-Roy 2015). We might read Sonia as the antithesis of the supposed "ABCD" (American Born Confused Desi) (Lahiri 2003, 118). Sonia is neither confused nor at any stage worried about her position in mainstream American society. As Lahiri-Roy points out, she occupies a place of comfort within the narrative structure; maybe as an aspired self for the author herself who has confessed in an interview with Isaac Chotiner that "there is sort of a half-way feeling" of being American (Lahiri-Roy 2015). Sonia does not have a problem with dual identities. As Lahiri-Roy points out, "the transnational identity" of Sonia is strongly created by the author almost as an "ideal for a Bengali migrant child" (Lahiri-Roy 2015). As Stuart Hall observes:

> Cultural identity, is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture....Far from being

> grounded in a mere 'recovery' of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past (Lahiri-Roy 2015).

Sonia, a typical South Asian American teenager in a small town in the U.S.A., easily becomes a capable young attorney in Boston. Like her life, her identity is portrayed as transnational fluid "running along a smooth track" (Lahiri-Roy 2015):

> Sonia is sitting in the driver's seat, waving. Ben is next to her. This is the first time he's seeing Sonia since she and Ben have announced their engagement...She is an attorney now, working in an office in the Hancock building. Her hair is cut to her jaw. She's wearing an old blue jacket that Gogol had worn back in high school. And yet there is a new maturity in her face; he can easily imagine her now, with two children in the back seat (Lahiri 2003, 284).

Among Lahiri's diasporic protagonists, Sonia emerges as the most successful one. She marries the man of her choice, Ben, a mixed race American, breaking all the limitations set by her Indian parents.

Unlike the main women characters in the novel, who suffer from dual identities, Lahiri introduces another female character, Maxine Ratcliff, who is a beautiful, wealthy American woman, with whom Gogol had a brief relationship. I believe Maxine offers a contrast to the other three women, Ashima, Moushumi and Sonia. Gogol observes that Maxine's family are very distinct from his parents:- "There is an astonishing camaraderie between the couple; they are rich, elitist and open with their daughter" (Puttaiah 2012, 84–94). They accept him into their household gladly. Gogol begins to feel bitter about the way his parents live. As he spends more time with Maxine and her parents and shares with them many light-hearted moments, he experiences a new sense of freedom, something he never experienced at home, "...yet for some reason it is dependence, not adulthood, he feels" (Lahiri 2003, 142). Through his relationship with Maxine, Gogol could distance himself from his past in the hope of a positive future where he can fit into the mainstream American society:

> The American girl [Gogol] was dating in New York was the epitome of what he wanted. [She] was everything that he wasn't: total upper-class, very cultured, very worldly, in a European sense...I saw [their relationship] like him just going after what he didn't have and what he

> wasn't, because that is what he thought he wanted to be and ... could become by being with her (Lahiri-Roy 2015).

Gogol and Maxine's relationship is similar to what critics such as Bandana Purkayastha characterizes as "an assimilative strategy for South Asians in the United States where in the group asserts an upwardly mobile ethnic identity in the symbolic realm and sites of political coalition in order to avoid being 'incorporated into the U.S. racial system'" (Lahiri-Roy 2015). Maxine does not have to struggle with her identity like Gogol. She is an American and perfectly comfortable in her own skin. She does not fluctuate between "home" and "exile".

However, at the end of Lahiri's narrative, the dilemma between "home" and "exile" still prevails within the characters. Ashima, who was earlier hesitant about Maxine's presence in the Ganguli household, now seems to accept Sonia's decision of marrying Ben. After the death of Ashoke, Gogol seems to go back to his "roots" as he develops a mature understanding of Ashoke's life. The novel comes to a full circle with Gogol reading *The Overcoat*, a long forgotten gift that he had received from his father on his fourteenth birthday. Sonia has learnt to cook the food she had refused to eat as a child. Both Ashima and Sonia "reach out and negotiate newer identities and closer bonds using the bridges provided by the culture embedded in Bengali cuisine" (Lahiri-Roy 2015). Ashima decides to balance her stay, six months in the U.S.A. and the remaining six months at her native place. On the other hand, the readers are yet uncertain about Moushumi's "Anglo-Bengali American Francophile" relationship (Lahiri-Roy 2015): whether she will be contented in the present relation or will reach out for some other identities.

Therefore, in conclusion, I assert that all the characters in Lahiri's *The Namesake* are affected by displacement – be it the displacement of the self or the movement from one space to another. Territorial boundaries lose significance when the characters – first generation immigrants, such as, Ashoke and Ashima, migrate from their homeland to the U.S.A., while Gogol, Moushumi and Sonia, who are the second generation migrants, move within the U.S.A., in search of their roots. Lahiri's novel highlights that apart from the border-crossing between two places, there is always a constant struggle between the inner and the outer spaces, that is, between the home country and the host country. The idea of transnationalism and cultural flows is a significant theme in this diaspora fiction. Although the characters acquire transnational identities, they are conscious of their cultural roots. Lahiri's novel offers a stereotypical representation of Indian women who are constantly constrained by traditional and cultural norms. However, these women characters successfully defy the traditional dogmas and standards of the society. They have chiselled the heroic characters by outdoing the male counterparts, each of them

having a firm standpoint and a space of their own. They do not restrict themselves to the rigid traditional norms and try to create a space for themselves. They are proud to evolve themselves out in the image of the New Woman and the new abilities that they now possess. This insight rewrites Parsons' notion since these women have successfully resolved the duality of "home" and "exile" by creating a place of their own but at the same time they abide by their cultural norms.

Works Cited

Bhalla, Tamara. 2012. "Being (and Feeling) Gogol: Reading and Recognition in Jhumpa Lahiri's The Namesake". *MELUS: Multi-Ethnic Literature of the U.S.* 37 (1): 105–129. DOI: 10.1353/mel.2012.0013.

Brah, Avtar. 1996. *Cartographies of Diaspora: Contesting Identities.* Routledge. Print

Caesar, Judith. 2007. "Gogol's Namesake: Identity and Relationships in Jhumpa Lahiri's The Namesake." *Atenea* 27 (1): 103–119.

Coles, Tim and Dallen J. Timothy. 2002. *Tourism, Diasporas and Space.* Routledge. Print

Friedman, Natalie. 2008. "From Hybrids to Tourists: Children of Immigrants in Jhumpa Lahiri's *The Namesake". Critique: Studies in Contemporary Fiction* 50 (1): 111–128. DOI: 10.3200/CRIT.50.1.111-128

Hall, Stuart. 1993. "Cultural Identity and Diaspora". In *Colonial Discourse and Post Colonial Theory,* eds. Patrick Williams and Laura Chrisman. New York: Harvester Wheatsheaf, 392–403. Print

Heinze, Ruediger. 2007. "A Diasporic Overcoat?". *Journal of Postcolonial Writing* 43 (2): 191–202, DOI: 10.1080/17449850701430598.

Ibsen, Henrik. 1981. *A Doll's House.* New York, N.Y: MGM/UA.

Král, Françoise. 2007. "Mis-naming and Mis-labelling in *The Namesake* by Jhumpa Lahiri". *Commonwealth Essays and Studies* 36.1 (Autumn 2013) Naming / Labelling / Adressing: 93-102.

Král, Françoise. 2007. "Shaky Ground and New Territorialities *in Brick Lane* by Monica Ali and *The Namesake* by Jhumpa Lahiri". *Journal of Postcolonial Writing* 43 (1): 65–76. DOI: 10.1080/17449850701219892.

Lahiri, Himadri. 2008. "Individual-Family Interface in Jhumpa Lahiri's *The Namesake". Americana: E-Journal of American Studies in Hungary* 4 (2).

Lahiri, Jhumpa. 2003. *The Namesake.* New Delhi: Harper Collins. Print. Lahiri Roy, Reshmi. 2015. "Reconciling Identities: The Diasporic Bengali Woman in Jhumpa Lahiri's *The Namesake". Transnational Literature* 7 (2). Flinders Open Access Research. https://dspace.flinders.edu.au/xmlui/bitstream/handle/2328/35351/Reconciling_Identities.pdf?sequence=1&isAllowed=y

Mishra, Vijay. 2005. 'The Diasporic Imaginary and the Indian Diaspora": 1–27. Asian Studies Institute Occasional Lecture 2. https://core.ac.uk/download/pdf/11243784.pdf?repositoryId=343

Miyoshi, Masao. 1993. "A Borderless World? From Colonialism to Transnationalism and the Decline of the Nation-State". *The University of Chicago Press* 19 (4): 726–751. Print

Mutman, Mahmut. 2013. "Signs in Flow: Transnationalism, Media, and Racism". *International Journal of Communication* 7: 2386–2399.

Nyman, Jopi. 2009. *Home, Identity, and Mobility in Contemporary Diaspora Fiction.* Rodopi. Print

Parsons, Deborah L. 2000. *Streetwalking the Metropolis: Women, the City and Modernity.* Oxford University Press. Print

Puttaiah, Venkatesh. 2012. "Paradoxes of Generational Breaks and Continuity in Jhumpa Lahiri's The Namesake". Asiatic 6 (1): 84–94.

Robinson, Andrew. 2011. "An A-Z of theory Arjun Appadurai". *Ceasefire Magazine,* April 22 2011. https://ceasefiremagazine.co.uk/in-theory-appadurai/

Valkeakari, Tuire. 2015. "'Railway Spine,' Trains, Migration, and Mobility in Jhumpa Lahiri's *The Namesake". ANQ: A Quarterly Journal of Short Articles, Notes and Reviews* 28 (3–4): 202–207. DOI: 10.1080/0895769X.2015.1114873.

"A Polish Englishman"

BENCE GÁBOR KVÉDER

A Bibliography of Joseph Conrad's Works in Hungarian Translation and of the Books, Book Chapters, Essays, Articles, Reviews, Conference Lectures, and Encyclopaedia Entries about His Fiction Written by Hungarian Authors – Compiled on the Occasion of the 160th Anniversary of the Writer's Birth

Since the year 2017 witnessed and (should have) celebrated the 160th anniversary of Joseph Conrad's birth on the 3rd of December,[1] a bibliography dedicated to his reception in Hungary is the least he and his *oeuvre* deserve within literary frames. His Polish origins may provide a further, more traditional and historical reason for an overview of his literary and cultural influence and current popularity in our country. This compilation consists of his works published in Hungarian translation from the year of his death up until this day, as well as (classified in a separate category) of critical works written about Conrad's fiction by Hungarian authors. For the latter part of the collection, I included books, book chapters, essays, articles, reviews, conference lectures, and encyclopaedia entries written in English, German, and Hungarian. Since the bibliography concentrates on Joseph Conrad's Hungarian reception in the last (almost) one-hundred years, through the Hungarian translations and critical works, certain processes, alterations, and extensions of the sub-discipline of Conrad studies may be highlighted and evaluated.

It immediately has to be taken into consideration that in Conrad's case, presumably the most problematic issue in connection with the academic analysis and (for that matter) proper classification of his works seems to be the fact that, mainly as a result of their lengths, some of them frequently prove to be difficult to put into categories labelled as "novelettes," "novellas," "short stories," and "tales." If one intends to collect a comprehensive list of his works available in Hungarian translation, the relative plasticity of the frames provided by the aforementioned genres proves to play a pivotal role.

[1] At this point I would like to mention that I am indebted to Mária Kurdi, who, in one of her e-mails, drew my attention to the significance (and regrettable absence) of an official commemorative work written on this occasion in Hungary.

While searching for earlier Hungarian translations of Joseph Conrad's works, as well as for older critical writings about his fiction, I consulted the bibliographies provided by Anna Katona in the entry written for *Világirodalmi lexikon* (Vol. 2. Budapest: Akadémiai, 1972, 1978, and 1986) and by Aladár Sarbu in *Joseph Conrad világa* (Budapest: Európa, 1974).

My sources for the more recent elements of the bibliography were virtual databases and catalogues: the Corvina search engines of the Tóth József BTK–TTK Faculty Library, Tudásközpont Pécs, the Szabó Ervin Library of Budapest, and the University of Debrecen (all created and maintained by Monguz Kft.), the "MOKKA" and "NEKTÁR" catalogues on www.oszk.hu, the www.matarka.hu website for certain tables of contents, as well as "Magyar Tudományos Művek Tára" (www.mtmt.hu) for some of the articles and conference lectures.

Certain items of the bibliography were found by me after listening to Balázs Csizmadia's lecture, "The Hungarian Reception of Joseph Conrad's Works," delivered at the conference *The European Reception of Joseph Conrad* in London, on the 6th of November, 2015.

As the following bibliography may testify, the popular and critical reception of Joseph Conrad in Hungary, despite its remarkable gaps and hiatuses (e.g. during the 1950s), appears to have found its own well-functioning methods, prominent and recognized representatives (e.g. Balázs Csizmadia, Tamás Juhász, Angelika Reichmann, Aladár Sarbu, Tibor Tóth, and Pál Vámosi), as well as elaborate styles of proper, academic literary analysis, showing a gradually improving, more and more established and organized intellectual panorama throughout the period that is slowly turning into a complete century now—thus providing an impressive and (not an aspect to ignore) promising scholarly picture of the still emerging Hungarian Conrad studies.

Joseph Conrad's Works in Hungarian Translation

"Almayer légvára" (*Almayer's Folly*). Trans. Pál Vámosi. *Almayer légvára; Lord Jim* (*Almayer's Folly; Lord Jim*). Budapest: Európa, 1983. 5–200.

"Amy Foster." Trans. Andor Gaál. *Öregek és fiatalok: Kis regények* (Old and Young People: Novelettes). Budapest: Pantheon, 1929. 183–230.

"Amy Foster." Adapt. Andor Tiszay. *Látomás a vizek felett* (*Tales of the Sea*). Ed. Andor Tiszay. Budapest: Forrás, 1942 and 1944. 91–120.

"Amy Foster." Trans. Pál Vámosi. *A haladás előőrse: Kisregények és elbeszélések* ("An Outpost of Progress:" Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1979. 393–430.

"Amy Foster." Trans. Pál Vámosi. *A három idegen: XIX. századi angol elbeszélők* ("The Three Strangers:" Nineteenth-Century English Storytellers). Ed. Kálmán Ruttkay. Vol. 2. Budapest: Európa, 1980. 357–91.

"Amy Foster." Trans. Pál Vámosi. *Híres szerelmi történetek* (Famous Love Stories). Ed. Emese Tóth. Budapest: Ventus Libro, 2006. 30–68.

"Amy Foster." Trans. Pál Vámosi. *Szerelmi történetek* (Love Stories). Ed. Mária Hitseker. Budapest: Ventus Libro, 2008. 30–68.

"Az anarchista" ("An Anarchist"). Trans. Péter Bojtár. *2000* 12.5 (2000): 39–48.

"Az anarchista" ("An Anarchist"). Trans. Péter Bojtár. *Élet és Halál könyve* (A Book of Life and Death). Ed. János Gyurgyák. Vol. 2. Budapest: Osiris, 2010. 256–73.

"Az anarchista: Kétségbeesett mese" ("An Anarchist"). Trans. Péter Bojtár. *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 193–222.

Az arany nyíl (*The Arrow of Gold*). Trans. Tivadar Szinnai. Budapest: Genius, 1924 and 1925.

"Az árnyéksáv: Vallomás" (*The Shadow Line*). Trans. Pál Vámosi. *Az árnyéksáv: Kisregények és elbeszélések* (*The Shadow Line:* Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1978 and 1979. 261–390.

Az árnyékvonal (*The Shadow Line*). Trans. Dezső Kiss. Budapest: Genius, 1925 and 1926.

Az árnyékvonal (*The Shadow Line*). Trans. Dezső Kiss. Gyula: Digi-Book, 2016. E-book format.

"A besúgó: Ironikus mese" ("The Informer"). Trans. Péter Bojtár. *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 223–55.

"Emlékképek" ("Some Reminiscences," a.k.a. "A Personal Record"). Trans. Péter Bojtár. *Folytatásos önéletrajz* (Serial Autobiography). Ed. Endre Bojtár. Budapest: Osiris–Századvég/2000, 1994. 9–119.

"Emlékképek" ("Some Reminiscences," a.k.a. "A Personal Record"). Trans. Péter Bojtár. *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 9–169.

"Falk: Emlékezés" ("Falk"). Trans. Péter Balabán. *A haladás előőrse: Kisregények és elbeszélések* ("An Outpost of Progress:" Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1979. 431–532.

"A fekete első tiszt" ("The Black Mate"). Trans. Lajos Zsolnai. *Híres történetek az utazásról* (Famous Stories about Travelling). Ed. Mária Hitseker. Budapest: Ventus Libro, 2011. 23–52.

Félvér (*Almayer's Folly*). Trans. Dezső Kiss. Budapest: Genius, 1925.

Félvér (*Almayer's Folly*). Trans. Dezső Kiss. Budapest: Tolnai, 1937.

Győzelem (*Victory*). Trans. Pál Vámosi. Budapest: Európa, 1970 and 1984.

Győzelem (*Victory*). Trans. Pál Vámosi. Budapest: Szépirodalmi, 1970, 1971, and 1984.

"A haladás előőrse" ("An Outpost of Progress"). Trans. Klára Mészáros. *A haladás előőrse: Kisregények és elbeszélések* ("An Outpost of Progress:" Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1979. 189–222.

"A haladás előőrse" ("An Outpost of Progress"). Trans. Klára Mészáros. *Huszadik századi brit novellák: Brit dekameron* (Twentieth-Century British Short Stories: A British Decameron). Ed. Miklós Vajda. Budapest: Noran, 2005. 30–63.

"Ha minden kötél szakad" (*The End of the Tether*). Adapt. Andor Tiszay. *Látomás a vizek felett* (*Tales of the Sea*). Ed. Andor Tiszay. Budapest: Forrás, 1942 and 1944. 7–90.

"Holnap" ("To-morrow"). Trans. Andor Gaál. *Öregek és fiatalok: Kis regények* (Old and Young People: Novelettes). Budapest: Pantheon, 1929. 231–72.

"Holnap" ("To-morrow"). Trans. Tibor Szilágyi. *Az árnyéksáv: Kisregények és elbeszélések* (*The Shadow Line:* Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1978 and 1979. 5–40.

"Az idióták" ("The Idiots"). Trans. György Cserna. *Kísértethistóriák* (Ghost Stories). Ed. György Cserna. Pécs: Opus, 2006. 71–103.

"Ifjúság" ("Youth"). Trans. Imre Neményi. *Öregek és fiatalok: Kis regények* (Old and Young People: Novelettes). Budapest: Pantheon, 1929. 5–45.

"Ifjúság" ("Youth"). Trans. Pál Vámosi. *A Narcissus négere; Ifjúság; A sötétség mélyén* (*The Nigger of the "Narcissus;"* "Youth;" *Heart of Darkness*). Budapest: Európa, 1960. 189–233.

"Ifjúság" ("Youth"). Trans. Pál Vámosi. *Ifjúság: Három elbeszélés* ("Youth:" Three Tales). Ed. Levente Osztovits. Budapest: Magyar Helikon, 1967. 5–78.

"Ifjúság" ("Youth"). Trans. Pál Vámosi. *A Narcissus négere: Három kisregény* (*The Nigger of the "Narcissus:"* Three Novelettes). Bucharest: Kriterion, 1973. 161–99.

"Ifjúság" ("Youth"). Trans. Pál Vámosi. *A haladás előőrse: Kisregények és elbeszélések* ("An Outpost of Progress:" Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1979. 223–67.

"Ifjúság" ("Youth"). Trans. Pál Vámosi. *A három idegen: XIX. századi angol elbeszélők* ("The Three Strangers:" Nineteenth-Century English Storytellers). Ed. Kálmán Ruttkay. Vol. 2. Budapest: Európa, 1980. 315–56.

"Ifjúság – Boldogság" ("Youth"). Adapt. Andor Tiszay. *Látomás a vizek felett* (*Tales of the Sea*). Ed. Andor Tiszay. Budapest: Forrás, 1942 and 1944. 148–73.

"Il Conde." Trans. Tibor Szilágyi. *Az árnyéksáv: Kisregények és elbeszélések* (*The Shadow Line:* Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1978 and 1979. 139–61.

"Az író megjegyzése" (The Author's Note). Trans. Pál Vámosi. *Almayer légvára; Lord Jim* (*Almayer's Folly; Lord Jim*). Budapest: Európa, 1983. 604–06.

"A katona lelke" ("The Warrior's Soul"). Trans. Lajos Mann. *Holmi* 17.10 (2005): 1217–29.

"A katona lelke" ("The Warrior's Soul"). Trans. Lajos Mann. *Hamletgép: az év műfordításai, 2006: antológia* (Hamlet Machine: Translations of the Year, 2006: An Anthology). Ed. István Turczi. Budapest: *Magyar Napló,* 2006. 262–78.

"Kísértet a hajón" ("The Black Mate"). Trans. Lajos Mann. *Holmi* 23.4 (2011): 506–23.

"A lagúna" ("The Lagoon"). Trans. Lajos Zsolnai. *Romantikus történetek* (Romantic Stories). Ed. Mária Hitseker. Budapest: Ventus Libro, 2008. 58–73.

"A lagúna" ("The Lagoon"). Trans. Péter Bojtár. *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 171–91.

"A lagúna" ("The Lagoon"). Trans. Lajos Zsolnai. *22 híres romantikus történet* (Twenty-Two Famous Romantic Stories). Ed. József Tamás Reményi. Budapest: Kossuth, 2015. 302–17.

Lord Jim. Trans. István Örkény. Budapest: Hungária, 1949.

"Lord Jim" (extract). Trans. István Örkény. *Világirodalmi antológia: Egyetemi segédkönyv: A XX. század irodalma. II. rész* (An Anthology of World Literature: A University Reference Book: The Literature of the Twentieth Century. Part II). Ed. Tibor Lutter and Albert Gyergyai. Vol. VI/1. Budapest: Tankönyvkiadó, 1962. 197–204.

Lord Jim. Trans. István Örkény. Budapest: Európa, 1972.

Lord Jim. Trans. István Örkény. Bucharest: Kriterion, 1976.

"Lord Jim." Trans. István Örkény. *Almayer légvára; Lord Jim* (*Almayer's Folly; Lord Jim*). Budapest: Európa, 1983. 201–603.

Lord Jim. Trans. István Örkény. Budapest: Unikornis, 1991.

Lord Jim. Trans. István Örkény. Budapest: Palatinus, 2005.

"Mi lesz holnap?" ("To-morrow"). Adapt. Andor Tiszay. *Látomás a vizek felett* (*Tales of the Sea*). Ed. Andor Tiszay. Budapest: Forrás, 1942 and 1944. 121–47.

"Minden kötél szakad" (*The End of the Tether*). Trans. Imre Neményi. *Öregek és fiatalok: Kis regények* (Old and Young People: Novelettes). Budapest: Pantheon, 1929. 47–182.

A "Narcissus" négere (*The Nigger of the "Narcissus"*). Trans. Hugó Latzkó. Budapest: Pantheon, 1928.

A Narcissus négere (*The Nigger of the "Narcissus"*). Trans. Hugó Latzkó. Budapest: Quattrocento, 2013. E-book format.

A Narcissus négere (*The Nigger of the "Narcissus"*). Trans. Hugó Latzkó. Budapest: Hermész Média, 2014. E-book format.

"A Narcissus négere: Tengeri történet" (*The Nigger of the "Narcissus"*). Trans. Pál Vámosi. *A Narcissus négere; Ifjúság; A sötétség mélyén* (*The Nigger of the "Narcissus;" "Youth;" Heart of Darkness*). Budapest: Európa, 1960. 5–187.

"A Narcissus négere: Tengeri történet" (*The Nigger of the "Narcissus"*). Trans. Pál Vámosi. *A Narcissus négere: Három kisregény* (*The Nigger of the "Narcissus:" Three Novelettes*). Bucharest: Kriterion, 1973. 5–160.

"A Narcissus négere: Tengeri történet" (*The Nigger of the "Narcissus"*). Trans. Pál Vámosi. *A haladás előőrse: Kisregények és elbeszélések* ("An Outpost of Progress:" Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1979. 5–187.

A "Narcisszus" négere (*The Nigger of the "Narcissus"*). Trans. Hugó Latzkó. Budapest: Pantheon, 1927.

A Narcisszus négere (*The Nigger of the "Narcissus"*). Trans. Hugó Latzkó. Budapest: Fapadoskonyv.hu, 2011.

A Narcisszus négere (*The Nigger of the "Narcissus"*). Trans. Hugó Latzkó. Budapest: Fapadoskonyv.hu, 2016. E-book format.

"Nevetős Anne I." ("Because of the Dollars"). Trans. Péter Bojtár. *2000* 21.5-6 (2009): 97–104.

"Nevetős Anne II." ("Because of the Dollars"). Trans. Péter Bojtár. *2000* 21.7-8 (2009): 49–60.

"Nevetős Anne" ("Because of the Dollars"). Trans. Péter Bojtár. *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 403–448.

Nostromo. Trans. Péter Rubin. Budapest: Európa, 1981.

Nostromo: Tengerparti történet (*Nostromo: A Tale of the Seaboard*). Trans. Péter Rubin. Budapest: Európa, 1973.

Nyugati szemmel (*Under Western Eyes*). Trans. Pál Vámosi. Budapest: Európa, 1982.

Nyugati szemmel (*Under Western Eyes*). Trans. Pál Vámosi. Budapest: Magyar Könyvklub, 2001.

Öregek és fiatalok: Kis regények (Old and Young People: Novelettes). Trans. Imre Neményi and Andor Gaál. Gyula: Digi-Book, 2017. E-book format.

"A párbaj: Katonatörténet" ("The Duel: A Military Story"). Trans. Péter Bojtár. *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 257–371.

"Roman herceg" ("Prince Roman"). Trans. Péter Bojtár. *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 373–401.

A "Sagamore" pusztulása ("The Partner"). Trans. István Elek. Budapest: Hungária, 1948.

"A sötétség mélyén" (*Heart of Darkness*). Trans. Pál Vámosi. *A Narcissus négere; Ifjúság; A sötétség mélyén* (*The Nigger of the "Narcissus;"* "Youth;" *Heart of Darkness*). Budapest: Európa, 1960. 235–358.

"A sötétség mélyén" (*Heart of Darkness*). Trans. Pál Vámosi. *A Narcissus négere: Három kisregény* (*The Nigger of the "Narcissus:"* Three Novelettes). Bucharest: Kriterion, 1973. 201–306.

"A sötétség mélyén" (*Heart of Darkness*). Trans. Pál Vámosi. *A sötétség mélyén; A titokzatos idegen: Két kisregény* (*Heart of Darkness;* "The Secret Sharer:" Two Novelettes). Budapest: Szépirodalmi, 1977. 5–127.

"A sötétség mélyén" (*Heart of Darkness*). Trans. Pál Vámosi. *A haladás előőrse: Kisregények és elbeszélések* ("An Outpost of Progress:" Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1979. 269–392.

"A sötétség mélyén" (*Heart of Darkness*). Trans. Pál Vámosi. *A sötétség mélyén; A titokzatos idegen: Két kisregény* (*Heart of Darkness;* "The Secret Sharer:" Two Novelettes). Budapest: Sensus, 2002. 5–127.

A sötétség mélyén (*Heart of Darkness*). Trans. Pál Vámosi. Budapest: Alinea, 2011.

A sötétség mélyén (*Heart of Darkness*). Trans. Pál Vámosi. Budapest: Alinea, 2013. E-book format.

A szigetek száműzöttje (*An Outcast of the Islands*). Trans. Kázmér Pogány. Budapest: Pantheon, 1928.

A szigetek száműzöttje (*An Outcast of the Islands*). Trans. Kázmér Pogány. Budapest: Fapadoskonyv.hu, 2011.

A szigetek száműzöttje (*An Outcast of the Islands*). Trans. Kázmér Pogány. Budapest: Quattrocento, 2013. E-book format.

A szigetek száműzöttje: Kalandok a kaucsukúton (*An Outcast of the Islands)*. Trans. Kázmér Pogány. Budapest: Prospero, 1995.

"A szörnyeteg" ("The Brute"). Trans. Lajos Bálint. *Különös történetek* (Curious Stories). Ed. Miklós Rónaszegi. Budapest: Móra Ferenc Ifjúsági, 1987. 111–39.

"A szörnyeteg" ("The Brute"). Trans. Lajos Bálint. *A világ legjobb bűnügyi novellái I: Az izgalom mesterei* (The World's Best Crime Stories I: The Masters of Thrill). Ed. István Veress. Budapest: Sensus, 2002. 57–89.

"Tájfun" (*Typhoon*). Trans. Tamás Katona. *Tájfun: Klasszikus angol kisregények* (*Typhoon:* Classic English Novelettes). Ed. Levente Osztovits. Budapest: Európa, 1968. 551–637.

Tájfun (*Typhoon*). Trans. Tamás Katona. Budapest: Magyar Helikon, 1968 and 1979.

"Tájfun" (*Typhoon*). Trans. Tamás Katona. *Az árnyéksáv: Kisregények és elbeszélések* (*The Shadow Line:* Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1978 and 1979. 41–138.

Tájfun (*Typhoon*). Trans. Tamás Katona. Budapest: Európa, 1979.

A titkosügynök (*The Secret Agent*). Trans. László Gy. Horváth. Budapest: Európa, 1986.

A titkosügynök (*The Secret Agent*). Trans. László Gy. Horváth. Bucharest: Kriterion, 1989.

A titkosügynök (*The Secret Agent*). Trans. László Gy. Horváth. Szeged: Könyvmolyképző, 2007.

"A titokzatos idegen" ("The Secret Sharer"). Trans. Tamás Katona. Ifjúság: *Három elbeszélés* ("Youth:" Three Tales). Ed. Levente Osztovits. Budapest: Magyar Helikon, 1967. 149–237.

"A titokzatos idegen" ("The Secret Sharer"). Trans. Tamás Katona. *A sötétség mélyén; A titokzatos idegen: Két kisregény* (*Heart of Darkness;* "The Secret Sharer:" Two Novelettes). Budapest: Szépirodalmi, 1977. 129–83.

"A titokzatos idegen" ("The Secret Sharer"). Trans. Tamás Katona. *Az árnyéksáv: Kisregények és elbeszélések* (*The Shadow Line:* Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1978 and 1979. 163–217.

"A titokzatos idegen" ("The Secret Sharer"). Trans. Tamás Katona. *A titokzatos idegen: Négy klasszikus angol kisregény* ("The Secret Sharer:" Four Classic English Novelettes). Budapest: Európa, 1978. 287–334.

"A titokzatos idegen" ("The Secret Sharer"). Trans. Tamás Katona. *A sötétség mélyén; A titokzatos idegen: Két kisregény* (*Heart of Darkness;* "The Secret Sharer:" Two Novelettes). Budapest: Sensus, 2002. 129–83.

"Egy történet" ("The Tale;" extract). Trans. János Paál. *Hungarovox antológia 2013.* Ed. Júlia Csantavéri, László Kaiser, Judit Kálmán, Andea Nagy, and Valentin Novák. Budapest: Hungarovox, 2013. 157–61.

"Az üzlettárs" ("The Partner"). Trans. Tamás Katona. *Világirodalmi dekameron: Válogatás a világirodalom legszebb elbeszéléseiből az ókortól a XX. századig* (A Decameron of World Literature: A Selection of the Most Beautiful Tales in World Literature from the Ancient Times to the Twentieth Century). Ed. János Domokos and Lívia Görög. Vol. 3. Budapest: Európa, 1966. 339–72.

"Az üzlettárs" ("The Partner"). Trans. Tamás Katona. Ifjúság: *Három elbeszélés* ("Youth:" Three Tales). Ed. Levente Osztovits. Budapest: Magyar Helikon, 1967. 79–147.

"Az üzlettárs" ("The Partner"). Trans. Tamás Katona. Az árnyéksáv: *Kisregények és elbeszélések* (*The Shadow Line:* Novelettes and Tales). Ed. Pál Vámosi. Budapest: Európa, 1978 and 1979. 219–60.

Véletlen (*Chance*). Trans. István Tótfalusi. Budapest: Európa, 2008.

Whalley kapitány éjszakája (*The End of the Tether*). Trans. Imre Neményi. Budapest, Hungária, 1948.

In collaboration with Ford Madox Ford:
Az örökösök (*The Inheritors: An Extravagant Story*). Trans. Nelly J. Magyar. Budapest: Metropolis Media, 2015 and 2016.

Critical Works (Books, Book Chapters, Essays, Articles, Reviews, Conference Lectures, and Encyclopaedia Entries) about Joseph Conrad's Fiction by Hungarian Authors

"Angol irodalom" (English Literature). *Magyar nagylexikon* (Big Hungarian Encyclopaedia). Ed. László Élesztős, et al. Vol. 2. Budapest: Akadémiai, 1994. 57–65.

Babits, Mihály. "Mai világirodalom" (Present-Day World Literature). *Az európai irodalom története* (The History of European Literature). Budapest: Szépirodalmi, 1979. 459–76. (The book was originally published by the journal *Nyugat* [West] in two volumes: the first in 1934, the second in 1935. In 1936, both volumes were republished. In 1937, 1943, and 1946, *Nyugat* combined the two parts in one single volume. In 1957, an edited version of the standardized one-volume work was published by Európa and Szépirodalmi Publishing Houses. Later publications were made by Auktor [1991, 1993, and 1997], Merényi [1998], and Fapadoskonyv.hu [2011] Publishing Houses.)

Bak, Marianna. *Gothic elements in Joseph Conrad's works: Gótikus elemek Joseph Conrad műveiben.* Budapest: ELTE Anglisztika Tanszék, 2004. MA Thesis.

Baló, Anna. *Mass psychological aspects and mass presentation in the early work of Joseph Conrad: Tömeglélektani aspektusok és tömegábrázolás Joseph Conrad korai műveiben.* Budapest: ELTE BTK Angol-Amerikai Intézet, 2009. MA Thesis.

Balogh, Magdolna. "Joseph Conrad és az oroszok viszonya a *Nyugati szemmel* tükrében" (The relationship between Joseph Conrad and the Russians in the light of *Under Western Eyes*). *Borostyánút: Tanulmányok Bojtár Endre 70. születésnapjára* (Amber Road: Studies for Endre Bojtár on his 70th birthday). Ed. Tamás Berkes. Budapest: rec.iti, 2010. 104–20.

Báthori, Csaba. "Egy lengyel angol" (A Polish Englishman). *Élet és Irodalom* 52.49 (2008): 27. Review of Conrad's *Véletlen* (*Chance*).

Benedek, Anna. "Sansz" (Chance). *Litera,* 7 February 2009, http://www.litera.hu/hirek/sansz. Accessed 22 October 2017. Review of Conrad's *Véletlen* (*Chance*).

Bényei, Tamás. "Joseph Conrad." *Világirodalom* (World Literature). Ed. József Pál. Budapest: Akadémiai, 2005 and 2008. 800–02.

---. "A mindentudás kockázatai" (The Risks of Omniscience). *Élet és Irodalom* 52.49 (2008): 27. Review of Conrad's *Véletlen* (*Chance*).

Bíró, Lajos Pál. *A modern angol irodalom története, 1890–1941* (The History of Modern English Literature, 1890–1941). Budapest: Hungária, 1942.

Bojtár, Endre. "Előszó" (Foreword). *Folytatásos önéletrajz* (Serial Autobiography). Ed. Endre Bojtár. Budapest: Osiris–Századvég/2000, 1994. 7–8.

---. "Joseph Conrad elbeszélései" (Joseph Conrad's Tales). *A párbaj: Elbeszélések* ("The Duel:" Tales). Ed. Endre Bojtár. Budapest: Európa, 2010. 5–8.

Budai, Katalin. "Életrajzi jegyzetek: Joseph Conrad" (Biographical Notes: Joseph Conrad). *A három idegen: XIX. századi angol elbeszélők* ("The Three Strangers:" Nineteenth-Century English Storytellers). Ed. Kálmán Ruttkay. Vol. 2. Budapest: Európa, 1980. 423–25.

"Conrad, Joseph." *Irodalmi lexikon* (An Encyclopaedia of Literature). Ed. Marcell Benedek. Budapest: Andor Győző, 1927. 202.

"Conrad, Joseph." *Magyar nagylexikon* (Big Hungarian Encyclopaedia). Ed. László Élesztős, et al. Vol. 5. Budapest: Magyar Nagylexikon, 1997. 574–75.

Csiffáry, Tamás. "Joseph Conrad." *Világirodalmi lexikon: A legrégibb irodalmi emlékektől kezdve* (An Encyclopaedia of World Literature: From the Oldest Literary Relics Onwards). Budapest: Könyvmíves, 2006. 92.

Csizmadia, Balázs. "Bringing Conrad Closer to Us: A Review of *The Collected Letters of Joseph Conrad*." *The AnaChronisT: A collection of papers.* Ed. Ágnes Péter, et al. Vol. 14. Budapest: Department of English Studies, School of English and American Studies, ELTE, 2009. 206–11. Book review.

---. "A Conrad for the Hungarian Public: Reflections on Aladár Sarbu's *Joseph Conrad világa.*" *A tűnődések valósága: Írások Sarbu Aladár 70. születésnapjára: The Reality of Ruminations: Writings for Aladár Sarbu on his 70th birthday.* Ed. Judit Borbély and Zsolt Czigányik. Budapest: ELTE BTK Angol-Amerikai Intézet Anglisztika Tanszék, 2010. 9–13. Book review.

---. "Crossing Disciplines." *The AnaChronisT: A collection of papers.* Ed. Ágnes Péter, et al. Vol. 16. Budapest: Department of English Studies, School of English and American Studies, ELTE, 2011. 205–208. Review of Tamás Juhász's *Conradian Contracts: Exchange and Identity in the Immigrant Imagination.*

---. "The Hungarian Reception of Joseph Conrad's Works." The European Reception of Joseph Conrad, 6 Nov. 2015, University of London, Room 243, Senate House, Malet Street, London WC1E 7HU. 15 Jan. 2016, https://www.sas.ac.uk/videos-and-podcasts/culture-language-and-literature/european-reception-joseph-conrad-reception-2. Accessed 4 Dec. 2017. Conference Lecture.

---. *Marlow as narrator in Joseph Conrad's works: an analysis based on Gérard Genette's narrative theory: Marlow mint elbeszélő Joseph Conrad műveiben: elemzés Gérard Genette elbeszélés-elmélete alapján.* Budapest: ELTE Anglisztika Tanszék, 2005. MA Thesis.

---. "The Myth of Omniscience: The Personal Voice in Conrad's *Nostromo.*" *CrosSections: Selected Papers in Literature and Culture from the 9th HUSSE Conference.* Ed. Andrew C. Rouse, Gertrúd Szamosi, and Gabriella Vöő. Vol. 2. Pécs: UP Pécs, 2010. 85–96. (The conference took place on the Institute of English Studies, University of Pécs, Pécs, Hungary, from the 23rd to the 25th of January, 2009.)

---. "The State of the Art: Major Currents in Conrad Studies in the New Millennium." *Hungarian Journal of English and American Studies* 15.2 (2009): 307–20.

---. "'The Tale:' A Self-conscious Fictional Artifice." *The AnaChronisT: A collection of papers.* Ed. Ágnes Péter, et al. Vol. 11. Budapest: Department of English Studies, School of English and American Studies, ELTE, 2005. 196–223.

---. "Tengerésztörténetek?" (Sailor Stories?). *Nagyvilág* 53.10 (2008): 1105–07. Review of Jakob Lothe, Jeremy Hawthorn, and James Phelan's *Joseph Conrad: Voice, Sequence, History, Genre.*

---. "A tengerésztörténetek mítosza" (The Myth of Sailor Stories). *Élet és Irodalom* 53.3 (2009): 2.

Demény-Dittel, Lajos. *Érdekességek Joseph Conrad íróról és tengerészről, 1857–1924* (Curiosities about Joseph Conrad, Author and Sailor, 1857–1924). Hatvan: [self-published], 2010.

"Életrajzi jegyzetek: Joseph Conrad" (Biographical Notes: Joseph Conrad). *Tájfun: Klasszikus angol kisregények* (*Typhoon:* Classic English Novelettes). Ed. Levente Osztovits. Budapest: Európa, 1968. 643–44.

Epres, Erika. *Joseph Conrad's views on modern civilisation: Joseph Conrad nézetei civilizációnkról.* Budapest: ELTE Angol Tanszék, 1978. BA Thesis.

Födő, Sándor. *Heart of Darkness: The notion of darkness in Joseph Conrad's novel.* Budapest: ELTE Anglisztika Tanszék, 1998. BA Thesis.

Furkó, Bálint Péter and Ágoston Tóth. "The Language of Conrad." *The Fourth Biennial Conference of the Hungarian Society for the Study of English: Conference Abstracts.* Budapest: ELTE, 1999. 11. (The conference took place in Budapest, Hungary, from the 28th to the 30th of January, 1999.)

Grezsu, Katalin. "Psychological Implications in Joseph Conrad's *Lord Jim." Angol és amerikai filológiai tanulmányok: British and American Philologycal Studies.* Ed. Tibor Tóth. Eger: Eszterházy Károly Tanárképző Főiskola, 1991. 29–37.

Hajnalné Harmath, Nóra. *Violent souls: Joseph Conrad: Heart of darkness.* Budapest: ELTE CETT, 1996. BA Thesis.

Harangozó, Józsefné. *Some thoughts about human nature in the light of Joseph Conrad's "Heart of Darkness."* Budapest: ELTE Tanárképző Főiskolai Kar, 1998. BA Thesis.

Heller, Ágnes. "Kaland és megpróbáltatás" (Adventure and Hardship). *Nagyvilág* 6.5 (1961): 747–53. Review of the 1960 collection, *A Narcissus négere; Ifjúság; A sötétség mélyén.*

---. "Kaland és megpróbáltatás (Joseph Conrad regényeiről)" (Adventure and Hardship [On Joseph Conrad's Novels]). *Érték és történelem: Tanulmányok* (Value and History: Essays). Budapest: Magvető, 1969. 471–82.

Herczeg, Lynda. *The theme of corruption in Joseph Conrad's "Heart of darkness," Lord Jim and Nostromo: Az erkölcsi romlás témája Joseph Conrad "Heart of darkness", Lord Jim és Nostromo című műveiben.* Budapest: ELTE Angol-Amerikai Intézet, 2010. MA Thesis.

Horváth, Ádám. *Joseph Conrad and his sea yarns.* Budapest: ELTE DETE, 2007. BA Thesis.

"Joseph Conrad." *Világirodalmi antológia: Egyetemi segédkönyv: A XX. század irodalma. II. rész* (An Anthology of World Literature: A University Reference Book: The Literature of the Twentieth Century. Part II). Ed. Tibor Lutter and Albert Gyergyai. Vol. VI/1. Budapest: Tankönyvkiadó, 1962. 197.

Joseph Conrad munkái: a kiadó jelentése a készülő egyöntetű magyar kiadásról (Joseph Conrad's Works: The Report of the Publisher about the Unified Hungarian Edition in Progress). Budapest: Genius, 1924.

Juhász, Tamás. "Allegória és szimbólum Joseph Conrad Sötétség szíve című regényében" (Allegory and Symbol in Joseph Conrad's novel *Heart of Darkness*). *Literatura* 23.2 (1997): 167–78.

---. *Conradian Contracts: Exchange and Identity in the Immigrant Imagination. Lanham:* Lexington, 2011.

---. "The End of Potlatch: An Anthropological Approach to *Nostromo." Choice in Economic Contexts: Ethnographic and Theoretical Enquiries.* Ed. Donald Wood. Oxford: Elsevier, 2007. 285–98.

---. "'Ifjúság:' Joseph Conrad és a tranzakcionális irodalom jelensége" ("Youth:" Joseph Conrad and the Phenomenon of Transactional Literature). *Napút* 4.5 (2002): 67–72.

---. *Joseph Conrad and his concepts of exchange: patterns of enforced contractuality in the immigrant imagination: Joseph Conrad és a csere fogalma: kényszerszerződéses viszonyok az emigráns képzeletvilágban.* Budapest: ELTE Irodalomtudományi Doktori Iskola, 2005. PhD Dissertation.

---. "*Lord Jim:* Uralható-e a történet?" (*Lord Jim:* Is the Story Controllable?). *Filológiai Közlöny* 43.1-2 (1997): 26–37.

---. "The Meanings of Parable: Conrad's Halo." *The Bible in Literature and Literature in the Bible.* Ed. Tibor Fabiny. Budapest: Hermeneutikai Kutatóközpont, 1999. 182–88.

---. "Never Keeping to Oneself: The Law of Exchange in 'Typhoon' and 'The Secret Sharer'." *Conradiana: A Journal of Joseph Conrad Studies/L'Epoque Conradienne.* Ed. John G. Peters, et al. Vol. 32. Texas, TX: Texas Tech UP/ Limoges: PU de Limoges, 2006. 21–40.

---. "'A Pinch of Romance in the Commercial Kitchen:' Tropes of Transformation in *Lord Jim." The AnaChronisT: A collection of papers.* Ed. Ágnes Péter, et al. Vol. 9. Budapest: Department of English Studies, School of English and American Studies, ELTE, 2003. 148–72.

---. "'They Pass and Make a Sign:' Conrad's Passage on Semiotics." *Focus: Papers in English Literary and Cultural Studies at JPU.* Ed. Mária Kurdi, Ágnes Surányi, and Gabriella Vöő. Vol. 1. Pécs: UP Pécs, 1998. 23–34.

---. "The Voice and the Facts: Ideological transactions in Conrad's *Secret Agent." The AnaChronisT: A collection of papers.* Ed. Ágnes Péter, et al. Vol. 6. Budapest: Department of English Studies, School of English and American Studies, ELTE, 2000. 202–28.

Kálmán, C. György. "Önéletek rajzai" (Drawings of Self-Lives: Autobiographies). *Beszélő* 5.48 (1994): 34–35. Review of *Folytatásos önéletrajz* (Serial Autobiography), in which Conrad's "Some Reminiscences" (a.k.a. "A Personal Record") is also included.

Kármán, Marianna. "Könyvrecenzió: Joseph Conrad: *A sötétség mélyén*" (A Book Review: Joseph Conrad: *Heart of Darkness*). *Afrika Tanulmányok* 2.4 (2008): 66.

Katona, Anna. "Az angol irodalom 1870–1930-ig" (English Literature from 1870 to 1930). Miklós Szenczi, Tibor Szobotka, and Anna Katona, *Az angol irodalom története* (The History of English Literature). Budapest: Gondolat, 1972. 510–613.

---. "Conrad, Joseph." *Világirodalmi lexikon* (An Encyclopaedia of World Literature). Ed. István Király, et al. Vol. 2. Budapest: Akadémiai, 1972, 1978, and 1986. 323–24.

Katona, Tamás. "Utószó" (Afterword). Joseph Conrad, *A sötétség mélyén; A titokzatos idegen: Két kisregény (Heart of Darkness;* "The Secret Sharer:" Two Novelettes). Budapest: Szépirodalmi, 1977. 185–88.

Kazsoki, Marianna. *Dark continents of the human soul in Joseph Conrad: Heart of Darkness.* Budapest: ELTE RTRP, 1998. BA Thesis.

"Kislexikon: Joseph Conrad" (Glossary: Joseph Conrad). *Huszonöt fontos angol regény: Műelemzések* (Twenty-Five Important English Novels: Analyses of Literary Works). Ed. Júlia Kada. Budapest: Maecenas/Lord, 1996 and 1999. 364–65.

Kiss, Gábor Zoltán. "John W. Griffith: *Joseph Conrad and the Anthropological Dilemma: 'Bewildered Traveller'." Helikon* 45.4 (1999): 620–22. Book review.

Kónya, Gáspár. *Joseph Conrad's "Heart of darkness" – a journey into the world of instincts: Appearance and reality in the representation of the contrast between civilisation and wilderness.* Budapest: ELTE Anglisztika Tanszék, 2002. BA Thesis.

Koppány, Márta. *Aspects of Joseph Conrad.* Budapest: ELTE Angol Tanszék, 1988. Dissertation.

Kundt, Ernő. "Conrad, Joseph." *Világirodalmi lexikon (Külföldi irodalom)* (An Encyclopaedia of World Literature [Foreign Literature]). Ed. Lajos Dézsi. Vol. 1. Budapest: Studium, 1930. 462. (This volume of the book, with the same content, was republished by Kassák Publishing House in 2001.)

Lukács, György. *Az esztétikum sajátosságai I-II* (*Die Eigenart des Ästhetischen;* The Characteristics of Aesthetics). Trans. István Eörsi. Budapest: Akadémiai, 1975. (The two-volume book was first published in German, in 1963.)

Magyar, Adrienn. *Joseph Conrad's mirror on imperialism: Heart of darkness and Nostromo: Joseph Conrad imperializmus-képe: a Sötétség mélyén és a Nostromo. Budapest:* ELTE Anglisztika Tanszék, 2009. MA Thesis.

Marinovich, Sarolta. "Joseph Conrad: *A sötétség mélyén*" (Joseph Conrad: *Heart of Darkness*). *Huszonöt fontos angol regény: Műelemzések* (Twenty-Five Important English Novels: Analyses of Literary Works). Ed. Júlia Kada. Budapest: Maecenas/Lord, 1996 and 1999. 142–60.

Muhi, Gabriella. *Joseph Conrad's Congo.* Budapest: ELTE Tanárképző Főiskolai Kar, 1993. BA Thesis.

Pálmai, Krisztián. "*Mise en abyme* és metanarratíva Joseph Conrad *A sötétség mélyén* című elbeszélésében: Peter Brooks, Tzvetan Todorov és Patricia Waugh Conrad-olvasatai" (*Mise en abyme* and metanarrative in Joseph Conrad's tale *Heart of Darkness*: The Readings of Conrad by Peter Brooks, Tzvetan Todorov, and Patricia Waugh). *Filológiai Közlöny* 52.1-2 (2006): 89–119.

Perkátai, Ildikó. *Civilised man in isolation in the sea literature of Joseph Conrad.* Budapest: ELTE Tanárépző Főiskolai Kar, 2001. BA Thesis.

Reichmann, Angelika. "Conrad and Wells in Close-Up." *Hungarian Journal of English and American Studies* 22.2 (2016): 443–47. Review of Linda Dryden's *Joseph Conrad and H. G. Wells: The Fin-de-Siecle Literary Scene.*

---. "Joseph Conrad: *Nyugati szemmel*: Orosz nemzeti identitás a tekintet(ek) kereszttüzében" (Joseph Conrad: *Under Western Eyes*: Russian National Identity in the Cross-Fire of Gaze[s]). *Mi/Más Konferencia 2010.: Gondolatok a másságról* (What/Else Conference 2010: Thoughts on Being Different). Ed. Judit Kádár and Judit Szatmári. Eger: EKF Líceum, 2012. 247–65. (The conference took place in Eger, Hungary, from the 28th to the 29th of October, 2010.)

---. "Joseph Conrad: *Nyugati szemmel*: Orosz nemzeti identitás a tekintet(ek) kereszttüzében" (Joseph Conrad: *Under Western Eyes*: Russian National Identity in the Cross-Fire of Gaze[s]). *Narcissus aranykora: (Poszt)modern Dosztojevszkij-olvasatok* (The Golden Age of Narcissus: [Post]Modern Readings of Dostoyevsky). Debrecen: Debrecen UP, 2014. 355–83.

---. "Under the (Impossible) Gaze of the West: Joseph Conrad's Vision of Russiannes." *Slavica: Annales Instituti Philologiae Slavicae Universitatis Debreceniensis de Ludovico Kossuth Nominatae* 39-40 (2010): 247–65.

Ritter, Orsolya. *The stream of darkness in Virginia Woolf's Mrs. Dalloway and in Joseph Conrad's Heart of darkness.* Budapest: ELTE DETE, 2007. BA Thesis.

Ruttkay, Kálmán. "Utószó" (Afterword). *A három idegen: XIX. századi angol elbeszélők* ("The Three Strangers:" Nineteenth-Century English Storytellers). Ed. Kálmán Ruttkay. Vol. 2. Budapest: Európa, 1980. 393–98.

Sarbu, Aladár. "Conrad, Joseph." *Világirodalmi kisenciklopédia* (A Small Encyclopaedia of World Literature). Ed. Béla Köpeczi and Lajos Pók. Vol. 1. Budapest: Gondolat, 1976 and 1978. 232–33. (The third edition of the book, published in 1984, includes the exact same article on pages 250–51.)

---. *Joseph Conrad világa* (The World of Joseph Conrad). Budapest: Európa, 1974.

Schauer, Hilda. "Ethnographische Subjektivität in kolonialem und postkolonialem Schreiben: Joseph Conrads 'Herz der Finsternis' und Urs Widmers 'Im Kongo'" (Ethnographic Subjectivity in Colonial and Postcolonial Writing: Joseph Conrad's *Heart of Darkness* and Urs Widmer's *In the Congo*). *Acta Germanistica Savariensia*. Vol. 17. Szombathely: BDTF, 2009. 247–58.

Sereg, Mariann. "Martin Ray: *Joseph Conrad. Memories and Impressions (An Annotated Bibliography)*; Allan H. Simmons – J.H. Stape: *The Secret Agent: Centennial Essays." Helikon* 56.1-2 (2010): 285–87. Book review.

Sótonyi, Lilla. *Joseph Conrad: Nostromo: A Tale of the Seaboard.* Budapest: ÁITFK, 1992. BA Thesis.

Stráhl, Katalin. *The self-deception of Marlow in Joseph Conrad's Heart of Darkness: Marlow önámítása Joseph Conrad A sötétség mélyén című regényében.* Budapest: ELTE Anglisztika Tanszék, 2004. MA Thesis.

Szaffkó, Péter. "Az angol irodalom" (English Literature). *21. századi enciklopédia: Világirodalom* (Twenty-First-Century Encyclopaedia: World Literature). Ed. Imre Madarász. Budapest: Pannonica, 2004. 157–79.

Szegedy-Maszák, Mihály. "Példázat kérdőjellel: Wajda: *Az árnyékvonal*" (A Parable with a Question-Mark: Wajda: *The Shadow Line*). "*A regény, amint írja önmagát:" Elbeszélő művek vizsgálata* ("The Novel, as It Writes Itself:" The Analysis of Epical Works). Budapest: Tankönyvkiadó, 1980 and 1987. 213–25. Analysis of Andrzej Wajda's film adaptation of Conrad's *The Shadow Line.* (The 1976 movie of the same title was released in Hungary as Szélcsend [Calm].)

---. "Példázat kérdőjellel: *Wajda: Szélcsend:* A questionable paradigm: *Wajda: Smuga cienia." Filmkultúra* 14.5 (1978): 25–29. The original source-article of the above mentioned book chapter.

Szerb, Antal. "Angol és amerikai századforduló" (The Turn of the Century in England and America). *A világirodalom története* (The History of World Literature). Vol. 3. Budapest: Révai, 1947. 183–215. (The book, in three volumes, was earlier published by Révai Publishing House in 1941, 1942, 1943, and 1945. It was later published by Bibliotheca Publishing House both in a two-volume [1957] and in a combined version [1958]. In 1962, Magvető Publishing House introduced a standardized one-volume edition; later publications [all by Magvető: 1973, 1980, 1989, 1992, 1994–1997, 2000, 2003–2006] are mainly based on this version. In the 1989 edition, the above mentioned chapter can be found on pages 719–43.)

---. "XX. század" (Twentieth Century). *Az angol irodalom kis tükre* (A Small Mirror of English Literature). Budapest: Magyar Szemle Társaság, 1929. 65–73. (The book, with the exact same form and content, was later republished by Bibliotéka Publishing House in 1990 and 1998, as well as by Holnap Publishing House in 1993.)

Szilágyi, Ágota. *A XX. század angol regénye* (The English Novel of the Twentieth Century). Budapest: Magyar Szépirodalmat Pártolók Egyesülete, 1935.

Szondi, Béla. "Ferdinand Schunck: *Joseph Conrad.*" *Helikon* 27.1 (1981): 104–05. Book review.

Tiszay, Andor. "Amit a szerzőről tudnunk kell" (What We Must Know about the Author). Joseph Conrad, *Látomás a vizek felett (Tales of the Sea)*. Adapt. Andor Tiszay. Budapest: Forrás, 1942 and 1944. 5–6.

Tóth, Tibor. "Conrad's 'secret garden'." *Eger Journal of English Studies.* Ed. Endre Abkarovits. Vol. 1. Eger: Eszterházy Károly Tanárképző Főiskola, 1996. 153–78.

---. "Joseph Conrad: *Lord Jim.*" *The AnaChronisT: A collection of papers.* Ed. Ágnes Péter, et al. Vol. 2. Budapest: Department of English Studies, School of English and American Studies, ELTE, 1996. 210–30.

---. "Race, Myth, and Colonialism in Joseph Conrad." *Crossing Bounderies: English Literature in a Changing World*. Ed. Terence Hawkes and Balz Engler. Basel: British Council, 1996. 7–8. (The conference, the content of which the book is based on, took place in Basel, Switzerland, from the 7th to the 13th of September, 1996.)

---. "Reflections on Joseph Conrad's Art in *Lord Jim." 3rd Conference of the European Society for the Study of English: Book of Abstracts.* Glasgow: 1995. 14. (The conference took place in Glasgow, Scotland, UK, from the 7th to the 13th of September, 1995.)

Ungvári, Tamás. "Joseph Conrad." *Labirintusok: A szellemtörténet útjai a klasszikustól a modernig* (Labyrinths: The Ways of Intellectual History from the Classic to the Modern Age). Budapest: Scolar, 2009. 197–205.

---. "Joseph Conrad." *A modern irodalom válaszútjain: Irodalmi tanulmányok* (At the Cross-Roads of Modern Literature: Literary Studies). Budapest: Gondolat, 1984. 193–205.

Vajda, Miklós. "Joseph Conrad." *Az angol irodalom a huszadik században* (English Literature in the Twentieth Century). Ed. László Báti and István Kristó-Nagy. Vol. 1. Budapest: Gondolat, 1970. 81–102.

---. "Utószó" (Afterword). Joseph Conrad, *Győzelem* (*Victory*). Trans. Pál Vámosi. Budapest: Szépirodalmi, 1970. 351–55.

Vámosi, Pál. "Az emberi hűség és hűtlenség motívuma Joseph Conrad műveiben" (The Motif of Human Loyalty and Disloyalty in Joseph Conrad's Works). *Filológiai Közlöny* 10.1-2 (1964): 181–87.

---. "Joseph Conrad és az imperializmus" (Joseph Conrad and Imperialism). *Filológiai Közlöny* 7.3-4 (1961): 316–26.

---. "Joseph Conrad fölfedezése" (The Discovery of Joseph Conrad). *Filológiai Közlöny* 9.1-2 (1963): 287–90.

Vető-Mandl, Elly. *Die Frau bei Joseph Conrad* (The Woman at Joseph Conrad). Budapest: Pester Lloyd, 1934. PhD Dissertation.

Weltner, Mariann. "Életrajzi jegyzetek: Joseph Conrad" (Biographical Notes: Joseph Conrad). *A titokzatos idegen: Négy klasszikus angol kisregény* ("The Secret Sharer:" Four Classic English Novelettes). Budapest: Európa, 1978. 337–38.

Zaccomer, Mária. *Joseph Conrad, An Outpost of Progress and Heart of Darkness: A comparative analysis: Joseph Conrad "A haladás előőrse" és "A sötétség mélyén" című műveinek összehasonlító elemzése.* Budapest: ELTE BTK Angol-Amerikai Intézet, 1985. BA Thesis.

The Variety of 17th Century Europe

KRISZTINA KALÓ

Europica varietas or A brief account of the various things seen and heard by Márton Szepsi Csombor, Kassa, printed by János Festus, 1620. English translation and Introduction by Bernard Adams, Preface by Wendy Bracewell, Budapest, Corvina, 2014, 196 pages, ISBN 978 963 13 62152.

The year of 2018 will be the 400th anniversary of a most significant peregrination made by a young schoolmaster, Márton Csombor, born in Szepsi, Hungary, in 1595. His 700-mile long journey is noteworthy, though he was neither the first nor the only one from the territory of Hungary who set off to see Europe in times when travelling was not easy at all. In fact, Márton Szepsi Csombor followed a long tradition. One of the earliest connections between the Kingdom of Hungary and Western Europe was Saint Margaret of Scotland, who was born and grew up in Hungary along with her two siblings and returned to her home country in 1057. We have records of Nicholaus de Hungaria, who went to Anglia to study in "Oxenaforda" under the patronage of Richard Ist (the Lionheart) in the late 12th century, and we also know about the friendship between Gualterius Mapes (Walter Map) and Lukács, archbishop of Eger, later that of Esztergom, forged during their studies at the Sorbonne approximately in the same period. Studying in London, Paris, Bologna, Wittenberg, Heidelberg, Prague, Vienna, Cracovie etc. was not a rarity, though it was always considered to be a privilege.

Szepsi Csombor belonged to the great peregrination generation of the 17th century. Born in one of the most important reformed congregations of Northern Hungary and having studied in the best schools of the region and in Transylvania (Szepsi, Késmárk/Kežmarok, Kassa/Košice, Gönc and Nagybánya/Baia Mare), he wrote a supplication pleading for pardon for his sins paraphrasing a verse of Psalm 25, and at the age of twenty-one left for Dancka (Gdańsk, Poland) to spend the following academic year there. In a year he set off to see a diverse Europe and returned to his home country in August 1618. It is not surprising that he did not whole-heartedly become a headmaster in Kassa in December 1618, as he was evidently preoccupied with putting down and editing his fresh memories of the journey. And this is, in fact, why he stands out from his forerunners: two years later the first travelogue in Hungarian was published to disseminate the knowledge and experience that Csombor gathered. Since then, a number of editions were issued,

however we would not pretend it being a wildly-read piece of work in Hungarian. Due to its demanding style it is heavy-going reading for a regular contemporary reader. As its readership must consist of literary gourmands and lovers of travel, the English translator must be an experienced one with good background knowledge both in European culture and the old Hungarian language. Only very few translators could overcome the difficulties of translating this inspiring and appealing text into English and Bernard Adams is probably one of the most experienced ones when it comes to old Hungarian. His classical culture and knowledge of Latin allow him to render texts which would be an utter failure for an ordinary translator.

The edition has a very engaging cover with a decorous illustration of Cassovia (Kassa, Košice) and a very pleasant layout in a yellowish colour. The reader is provided with an accurate preface by Wendy Bracewell, professor at UCL School of Slavonic and East European Studies (SSEES), London, which is in fact a foretaste inciting the reader to go further with Csombor's fascinating travel book. Whoever wants a thorough background to the birth of the original book, needs only to read Bernard Adams Introduction and notes, which shed light on all the details the reader needs to know before and during the reading. We see that as with many other works, Bernard Adams is not a mere translator but a scholar who cares about transferring knowledge just as Csombor did.

We all have a fair idea of what Europe is like today but we evidently know a lot less about what it was like four hundred years ago. What geographical pattern did Europe show in the 17th century? How could people travel? How did the different nations and people of different religions live in separate countries and within the same country? What customs and traditions did they observe? What cultural history were they proud of? What sights and monuments did contemporaries consider worth mentioning? One of the ways to extend our knowledge in the field is to read contemporary writings among which *Europica varietas* by Márton Szepsi Csombor (1595–1622) is an outstanding work from several points of view. This short but dense volume gives us a charming picture of old Europe, which had the same cultural and linguistic diversity that we are proud of today. Csombor leads us from Poland to Silesia through Prussia, Holland, Anglia, Gallia and the Czech Lands. Peregrination, as a rule, is a tough journey but young Szepsi Csombor had little money anyway, so he travelled mainly on foot, which is said to be the best way to see and to experience different cultures and to meet local people. Csombor adds to his accounts whatever he learnt about a country previously, this is how his descriptions become vivid, a deep source of information for his contemporaries and entertaining reports and portrayal for us. The fact that here and there even Adams had difficulties in rendering Szepsi Csombor's notes in English shows the intricacy of the text. If the publishing house had paid more attention to proofreading, the

translation would not only be stylistically faithful but also more accurate in certain parts. But even with that, the translation as a whole is a very enjoyable and fluent reading – a lot smoother in modern English than in old Hungarian, and probably a very informative work for those who wonder what our old continent was like four centuries ago.

KRISZTINA MAGYAR

Krisztina Károly. *Aspects of Cohesion and Coherence in Translation. The Case of Hungarian–English News Translation*. Amsterdam / Philadelphia: John Benjamins, 2017. XIII, 269. ISBN 978 90 272 5881 6

Aspects of Cohesion and Coherence in Translation by Krisztina Károly addresses an issue pertaining to translational discourse production. Using a text-linguistic approach, the author explores what she terms "discourse level translation strategies" and how these strategies contribute toward recreating coherence in target texts. In the focus of the study is news translation, and the Hungarian–English language pair.

According to Károly, the problem with previous approaches to discourse level translation strategies is that they have a narrow focus: the investigations display a preoccupation either with one single cohesive device (reference, lexical repetition, etc.), or with one single so-called "component of coherence" (thematic structure, cohesion, etc.). Thus, they provide no information about *"how discourse level translation strategies* really *work"* (1, italics by the author). Károly contends that there exists little empirical evidence as regards the relationship between "the various (linguistic and non-linguistic) means of creating coherence … in text" (1), and we do not know how changes made to one means affect the others, and, as a consequence, overall textual quality. Therefore, she argues for the need of a more complex approach to translational discourse. Such an approach should, among other things, be capable of accounting for language-pair-specific, so-called "shifts of coherence" in translational discourse and the translation strategies which are responsible for such shifts. Károly's study is a report on the first testing of an analytical model devised specifically for this purpose. With the help of the *Complex Translational Discourse Analysis Model*, the summary sections of twenty news articles translated into English were compared with their Hungarian originals within the framework of a research project that terminated a couple of years ago. Both quantitative and qualitative analytical methods were used.

The monograph consists of eight chapters, followed by seven appendices. The introductory chapter discusses the main aims of the study and formulates the research questions. The author is interested in whether it is possible to apply the methods devised for the study of original, that is, not translated, texts to the analysis of translated ones. Furthermore, the author asks, can one detect shifts of coherence in the English translations of news stories "with regard to the cohesive,

rhetorical and generic structures that characterize them?" (3) If shifts of coherence do occur, what consequences does this have for overall textual meaning? And lastly, what can we say about the translation universals – that is, "the validity of the explicitation and the repetition avoidance hypotheses" (3) in the light of the investigation proposed?

Chapter 2 makes an attempt to clarify the key concepts of translational discourse and its production, the concepts of genre, cohesion and coherence, as well as what the author means by "discourse level phenomena" and "discourse level translation strategies". One section is devoted to the presentation of the *Complex Translational Discourse Analysis Model.*

Chapter 3 presents the research methodology of the study. It explains why news translation was used to test the model. News translation is discussed as a special form of discourse production and the characteristic features of the genre of the news story are in turn presented. The chapter also describes the corpus examined. The chapters that follow report on the actual analyses with regard to the target language reproduction of cohesive, topical, rhetorical and generic structure in translation.

Chapter 4 deals with shifts of cohesion in translational discourse and consequent shifts of meaning. The main types of cohesive devices (reference, substitution, ellipsis, conjunction, and lexical cohesion) are investigated. The chapter ends with a discussion of the relevant translation universals "to demonstrate the extent to which the current corpus justifies their validity" (105). Chapter 5 discusses "the text-organising role of lexical repetition" and "the target language recreation of repetition structure" (139), and, again, concludes with an investigation of the translation universals.

Chapter 6 deals with topical structure and its reproduction in translational news discourse. The analysis in this chapter also details "the potential connections and interactions between topical and generic (event) structure" (157). Chapter 7 proposes a method which makes possible a genre-oriented exploration of the rhetorical structure of translational discourse. Then it discusses the consequences for generic structure and for overall textual meaning of the shifts of rhetorical structure that occur in translation.

The concluding chapter summarises the results of the investigation and after evaluating the *Complex Translational Discourse Analysis Model,* formulates "the descriptive and explanatory hypotheses that its application generates for the study of text and translation" (206). One such hypothesis, which admittedly still needs testing and verification, is that shift of coherence, as a phenomenon special to translation, may be regarded as a translation universal. To conclude the chapter, the author puts the research enterprise in perspective by explaining what insights it

provides for the respective fields of Discourse Analysis, Genre Analysis, Translation Studies and, within the latter, target text-oriented translation research, research on translation universals, translation strategy research, and research investigating the Hungarian–English language pair. The monograph also indicates lines of future research.

The volume is recommended primarily to translation researchers, but also to practising translators and students in translator training programmes. The author contends that raising future translators' awareness of text-building strategies might increase the likelihood that they will produce target texts that are "sufficiently cohesive, rhetorically/structurally well formed (abiding by the norms of the genre), logically and mentally processable, i.e., interpretable and coherent for the target audience" (225). An enhanced discourse competence will ultimately make it possible for them to be more observant both of source and target language norms and to produce functionally adequate target texts. Overall, the research questions and the results of the investigations presented in the book can highlight certain problems that translators might not be aware of when preparing their translations.

This being said, I have a couple of critical remarks to offer. First, a more focussed discussion of coherence would have been welcome. Reiterated attempts to clarify the concept are made in the chapters that introduce the study and lay its theoretical foundations, which makes that section of the book slightly frustrating to read. The author discusses coherence on pages 4 and 5, takes it up again on pages 18 and 19, eventually producing a more lengthy discussion on pages 34 to 40. Furthermore, her treatment of the concept appears to be curiously disabled by the insights she recruits from the extensive literature on the topic. Károly postulates the existence of so-called "components" of coherence which are "identifiable (and are thus objectively describable) in discourse structure" (1). One such component, according to the author, is cohesion. This suggests that the author subsumes the latter under coherence instead of keeping the two apart. As a consequence, coherence for the author is both a property of text, so a given, and the "result of the cognitive processes taking place in the receiver's mind" (4). The reader of the study is invited to conceptualise the impossible: that coherence is both objective and subjective, both absolute and relative. To complicate matters further, in Chapter 2 the author asserts that she understands the concepts of cohesion and coherence in the sense that Nils Erik Enkvist understood them. But Enkvist, as the author herself acknowledges, "makes a sharp distinction between the notions of cohesion and coherence":

> [c]ohesion is the term for overt [grammatically describable] links on the textual surface […], whereas coherence is the quality that makes a text conform to a consistent world picture and is therefore summarizable and interpretable. (Enkvist, quoted by Károly, 38)

How can, then, cohesion be a "component" of coherence, and, at the same time, be entirely distinct from it? How far can the human imagination be stretched to conceptualise such a scenario?

Heat Signature by Siobhán Campbell

PÉTER DOLMÁNYOS

Heat Signature (Seren, 2017) is the fourth volume of poetry by Siobhán Campbell, it follows the previous collection *Cross-Talk*, and the earlier *The Permanent Wave* and *The Cold that Burns* both in terms of chronology and poetic practice. Her achievements are marked by several awards, the most recent of which is the 2016 Oxford Brookes International Poetry Prize. In addition, she is a distinguished academic affiliated to The Open University, whose critical work is also significant.

The collection is divided into two numbered sections, but neither titles nor epigraphs are provided this time that would outline a tentative direction for the reader. The first poem, however, may provide clues as to both the tactics involved and the thematic intricacies of the collection. "The shame of our island" introduces a seemingly trivial fact, the killing of the wolf, but it quickly establishes a paradox since not only the last wolf was wiped out "but the two before that" (9) as well. The title of the poem is typographically separated from the first stanza yet the syntactic line is continuous, and the poem moves on to an anecdote on the imagined reconstruction of the killing of "the third-last wolf" (ibid), focusing on the aftermath of the event, that of the opening of the carcass and the subsequent questions that emerge. Yet the ultimate human curiosity is raised and demonstrated only after destruction has been done, the questions are preceded by action, which may render them no longer relevant, and the question closing the poem, "Is this wolfish?" carries an intended ambiguity as to the proper focus of the sentence: it is not decided whether the question concerns the no longer harmful body or the agent responsible for its current state.

This tendency for riddling and paradox is carried through the whole collection and the result is a challenging and complex body of poetry that never settles for neat and easy conclusions. Everyday, almost casual moments are suddenly upset by unexpected turns and unusual perspectives, seemingly comfortable pastoral settings shed their illusory surface to reveal menacing depths, and locations and histories are ultimately released from their usual contexts. The fractures and faultlines haunting the poems of the collection are a result of the present context as well as that of Siobhán Campbell's Irish inheritance, unsettled and unsettling at once, thus the collection retains an air of complexity and difficulty that continuously encourages return and rereading with the promise of new directions.

Indeed, the poems abound in contrasts and ambiguity, opening possibilities for different directions of interpretation. In "Lace" a careful and subtle difference is made between "lace" and "lacy" (20), in the poem "In their high cheek bones run the veins of a nation" the conclusion is a tense either/or type, in "Piebald" the intricate interplay of the lines "That was a world we lost before it named us" and "That was a world lost before we named it" (17) creates a haunting sense of being lost without direction. These ambiguities and divergent patterns are extended into pairs or possible pairings of poems in the collection with perspectives that answer each other: "Convexed" with "The Water level", "Climb" with "Clew Bay from the Reek", "Flora" and "About cows", and there is a possible association between 'The shame of our island" and "Weeding" too on the basis of the unwanted, with the conclusion of the latter poem perhaps redeeming something of the uneasiness of the former one.

Though several poems of the volume focus on elements of nature, there is a palpable refusal to romanticise the natural world. Drumlins, water or animals retain their physicality and their otherness as they reject humanisation, and whatever mythic association they may evoke, it is quickly deconstructed through the speaker's epistemological honesty and subsequent rejection of common fallacies. The only exception is "Fodder" in which the cornfield appears to possess what may be termed an identity of its own, yet it is the title that works against the body of the poem by its highly pragmatic and practical expression.

One certain point of reference of the collection is the Irish context, which provides regular clear-cut and well-defined points of departure (or arrival). Beyond her self-confessed debt to the poetry of Padraic Fiacc and Eavan Boland (cf. Campbell, *"From there to here"*, 123-127), echoes of other Irish poets, mainly northern ones are possible to detect – Heaney (the readiest one is with "Bog Swimming" through the image of the hole that might be endless), Montague (the landscape in "Drumlins have no personality" or the motif of circling in "Piebald", recalling the perspective of *The Rough Field*), Longley (the opening of "Periwinkles") or Ciarán Carson ("Camouflage" has affinities with the Belfast sonnets) are tentatively evoked in the poems yet there is an uneasiness of accepting these earlier perspectives. What follows is rather a personal view focusing on individual experience rather than the communal; as a result, places retain their simple physicality and remain repositories of private significance.

A remarkable dimension of the poems is the music. The language is rich, there are delightful intricacies of rhymes and assonances occasionally giving the impression of casual patterns rather than a fully methodical design, yet this fits well with the tactics of challenging the reader to keep up attention instead of providing easy and lulling rhythms.

The formal diversity of the poems is also worth noting. Apart from the usual short-line lyrics there are several long-line poems, nearly prose ones, yet unlike Carson's meandering and digressive stories these follow stricter itineraries. Neatly organised stanzaic forms stand in contrast with looser compositions, which reflects the overall thematic organisation of the volume too. Titles are occasionally closely tied to the opening stanzas, forming units that are only temporarily separated by typography. The poem "The Latest" is composed of carefully interwoven repetitions of the same lines, creating a seemingly playful but at once somewhat unnerving atmosphere. In "Drumlins have no personality" the form reflects the idea that "They will not be domestic" (30) as the stanza divisions do not conform to a regular pattern. All these formal solutions mean an integral part of the effect of the poems, both individually and as parts of a collection.

The closing piece of the volume, entitled "Gatherer" is a return to a more pleasant tradition – but only on the surface. The pastoral setting offers a soothing conclusion to the collection as a whole yet the closing question retains the ambiguity that is present in the first poem as it can be a question of willingness as well as of agency, or merely the simple indication of curiosity involved in the Future Simple of the sentence. The subtleness of the sound patterning of this last poem is also remarkable: an observable rhyme pattern is established by the end of the poem (a nice pair of alternating rhymes), in harmony with the title that implies some form of ordering principle at work, yet the ambiguity inherent in the question, in the general form as well as in the actual one, maintains the tension that is a characteristic of the whole volume and which prompts and encourages returns to the poems for reassessment.

Siobhán Campbell
Piebald

Horses of the others,
the thinkers, the travellers,
tethered on the edge of new dual carriageways,
tied in the blank side of advance factories.
They verge on the flanks of dealers and shakers
where plans end in a thicket of rubble and stumps.
What are they for?

A yelled canter down the scruff-sides of dusty villages,
barebacked warmth sidling
and a hearts-beating thud between your knees –
where mis-remembrance is a dream to nourish,
where promise can out-run irony.
Not the hero horses, beauties black and brave,
who took the warrior to battle and will not return,
these are compromised, misled and confused,
heads too big for their ribcage, scrawny as the
screed of grass they pull.

Yet they must have been there from the start –
round the back of wired-off ruminations.
We pretended not to notice the occasions
when they recalled a field,
the hock-stripping speed of a gallop down a long hedge
where a quiver of legends misted into song.
But when they started to gather
in places built to house a desperation,
they seemed to trick our vision of a freedom.

That was a world we lost before it named us –
none of the promise, the clang
of potential,
instead the fetters that hold us to self-interest
the binds that make taxes out of failure.
That was a world lost before we named it,
part of a larger undertaking
to help us understand captivity.
Go back, go back they seem to say
but we have no direction,
rounding again the ring road to the city
as if we know the story behind the story.

Drumlins have no personality

they bland the land,
make one space much like another.
The road imposed by tar
could ribbon off at any moment –
pop open a corpuscle, a sup-hole of slippage.

In the dips between shale hills
is water or its suggestion.
The glands of a fish were found here
petrified in a granite slate.

If you could find where it ends,
this is egg-in-a-basket topography,
undulations for a giant game of hide and seek,
threnody for straw boys
and those who chase the wren.

In the few straggling bushes,
polished pockets of stasis.
What would it be to sink here
if these hills reversed,
plug holes to a swipe of earth?

They cannot be farmed. They will not be domestic.

They ask for nothing
but leave us a little frantic,
a touch of babble at the edges of our springs.

Permission received from the author and from Seren Books, to reprint two poems from *Heat Signature* (2017) by Siobhan Campbell.

References

Campbell, Siobhán. *Heat Signature.* Bridgend: Seren Books, 2017
Campbell, Siobhán. *"From there to here": writing out of a time of violence. A creative and critical thesis.* PhD thesis. Lancaster University, 2015

TABLE OF CONTENTS

REVIEWS